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THE THREE PRINCESSES BY JOHN SINGLETON COPLEY

BULLETIN OF THE  
METROPOLITAN MUSEUM OF ART

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THE METROPOLITAN MUSEUM OF ART

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CONTENTS

	PAGE
Front Cover Illustration: The Three Princesses by John Singleton Copley	251
The Annual Meeting of the Corporation	252
In Memoriam: Thomas Cochran	252
John Singleton Copley	252
The George C. Stone Bequest of Oriental Arms and Armor	258
Architectural Prints	263
A Gift of Lace	267
Medals from the Oppenheimer Collection	271
A Discovery of Egyptian Jewelry by X-Ray	274
The Albertian Scheme	278
Notes	281
Membership—Museum Concerts, 1937— A Gift of a Textile—A WPA Project in the Museum—Publication Note	
List of Accessions and Loans	282
Museum Events	283

THE ANNUAL MEETING OF  
THE CORPORATION

The sixty-seventh Annual Meeting of the Corporation of The Metropolitan Museum of Art will be held in the Board Room of the Museum on Monday, January 18, 1937, at half-past four o'clock. Reports of the Trustees on the work of the year 1936 will be presented, and addresses relating to the activities of the Museum will be given. After the formal meeting tea will be served.

IN MEMORIAM  
THOMAS COCHRAN

At the meeting of the Board of Trustees of The Metropolitan Museum of Art held November 16, 1936, the following resolution was adopted:

RESOLVED: That the Trustees of The Metropolitan Museum of Art record upon their minutes their sense of the loss they have sustained in the death of Thomas Cochran.

Mr. Cochran was elected a Trustee on May 16, 1932, but his service was cut short by his long-continued illness. Brief as was his relationship with the Board, because of the limited number of meetings he was able to attend, Mr. Cochran's high personal qualities and his wide interest in the Museum's activities gained for him the esteem and regard of his fellow members.

JOHN SINGLETON COPLEY

In celebration of the two-hundredth anniversary of the birth of the first great painter born in America the Metropolitan Museum will open to the public on December 23<sup>1</sup> an exhibition of the work of John Singleton Copley. Copley's paintings fall naturally into two parts, those painted in America during the first thirty-seven years of his life and those painted in England from 1775 to his death in 1815. That the Museum has been able to assemble an exhibition covering both these periods and to present a well-rounded view of the work of this artist is due to the generosity of institutions and private collectors in both England and America.

To announce an anniversary of Copley's birth is to precipitate a controversy, for as yet no document has been found to prove conclusively the year of that event, whether 1737 or 1738. The Museum has accepted the earlier year, but as the evidence is almost equally divided it may be well briefly to set forth the facts.

<sup>1</sup> Private view for Members, December 22.

The artist's parents, Richard Copley and Mary Singleton, both of Ireland, were married in 1736 and came to America the same year. Richard died in the West Indies in 1737, whether before or after the birth of his son is not known. The belief that the child was born in 1738 is based on one of Copley's own letters, written September 12, 1766, in which he says, "I have som foundation to build upon, some more sure prospect of attaining what has cost me so many hours of severe study, and given me resolution enough to live a bachelor to the age of twenty eight."<sup>2</sup> The date 1738 was also given by Copley's daughter Elizabeth, Mrs. Gardiner Greene, as quoted in Dunlap.<sup>3</sup> In favor of the year 1737 is the earliest biography of the painter, written by Allan Cunningham and published in 1830-1833, during the lifetimes of the artist's wife and son. Cunningham, who says his information has been gathered from the memories of Copley's "companions in art, the affection of his descendants," states that he was "by the most credible accounts, born at Boston in America, on the third day of July, 1737."<sup>4</sup> The phraseology suggests that there was doubt of the year even then but that the family had weighed the evidence and concluded in favor of 1737. The day and month as stated by Cunningham are confirmed by a letter from Copley's widow to her daughter in Boston, "Tell Mr. Greene the 3rd of July does not pass unnoticed by us; can you think it possible that we should not have recollected that a rather important event is attached to this day,—no less than that of the birth of your father?"<sup>5</sup> Supporting the year is a letter from a maternal relative in Ireland, John Singleton, who wrote to the painter's son in 1825, "Richard and Mary went to Boston in 1736, and the former died in the West Indies about the time of the

birth of the artist, in 1737." This letter is quoted by the artist's granddaughter in her biography of Copley.<sup>6</sup>

In 1748 Copley's widowed mother married Peter Pelham, the painter and mezzotinter. Although Pelham lived only three years after this marriage it seems highly probable that he taught his young stepson the rudiments of painting and engraving and that he was to the boy a source of encouragement and assistance in settling on his career. Copley was an industrious youth with a singleness of mind and a devotion to painting that must have made a creditable artist of anyone bent on that profession. But he was highly endowed with talent as well as perseverance, with taste and with intelligence. His earliest paintings, while crude, bear witness to his gifts. His intelligent efforts to master his craft are shown in a book of anatomical drawings, preserved in the British Museum, dated 1756. His excellence was not accidental but sprang from a solid foundation of fine workmanship built on a natural talent.

By the age of sixteen Copley was undertaking a commercial commission, the portrait of the Rev. William Welsteed, which he painted and engraved. By twenty he was well launched as a portrait painter and eight years later thoroughly established with as much work as he could handle—and more if he could have undertaken it.<sup>7</sup> Of the splendid portraits he was painting in the early sixties there are many examples in the exhibition. The portrait of Colonel Epes Sargent, lent to the present exhibition by Mrs. Oswald W. Knauth, with its forceful characterization, its solidity, its bold yet realistic painting of detail, is notable. Sargent's death in 1762 places this portrait at that date or even earlier. Of about the same time are the spirited portrait of the genial Daniel Hensman, lent by the Concord Art Association, and the charming double portrait of the daughters of Isaac Royall. The elder girl was Mary, born in 1744 or 1745, the younger Elizabeth, born in 1747, who was to become the wife of Sir William Pepperell. In the painting the little girls look very young in their grown-up and elaborate gowns. Cop-

<sup>2</sup> *Letters and Papers of John Singleton Copley and Henry Pelham, 1730-1776* (Massachusetts Historical Society, vol. 71) (n. p., 1914), p. 48.

<sup>3</sup> *History of the Rise and Progress of the Arts of Design in the United States* (New York, 1834), vol. 1, p. 105.

<sup>4</sup> *The Lives of the Most Eminent British Painters and Sculptors* (New York, 1868), vol. iv, p. 138. First edition published 1830-1833.

<sup>5</sup> Martha Babcock Amory, *The Domestic and Artistic Life of John Singleton Copley, R. A.* (Boston, 1882), p. 226.

<sup>6</sup> *Ibid.*, p. 2.

<sup>7</sup> *Letters and Papers*, p. 33.

ley's studious attention to life could be no better shown than in the childlike hands of Elizabeth. Although here repeated the appurtenances of his pictures and even the postures of his subjects, the hands and feet as well as the heads were always scrupulously taken from life.

A delightful and little-known pair of portraits of Colonel and Mrs. Pickman are lent by the Misses Wetmore. Mrs. Pickman, née Mary Toppan, whose portrait is dated 1763, is shown at the age of nineteen, a year after her marriage to Benjamin, to whose slender elegance her sturdy, forthright appearance forms an amusing contrast. Copley loved to reproduce the textures and intricacies of stuffs and laces and yet was never niggling about it—nor did he cause his sitters to suffer eclipse by their clothes. Mrs. Pickman's characterful face splendidly supports her elaborate gown, while her open umbrella gives balance to the composition.

The full-length of Thomas Hancock, lent by Harvard University, is a magnificently realistic painting. The fat but kindly face, the thick body and solid legs more than compensate for a certain primitive quality which strikes one at first glance, and they command a respect we cannot feel for some of the more facile accomplishments of the artist's later years.

About this time were painted the portraits of Mrs. Daniel Rogers, lent by Miss Mary Rogers Roper; Mrs. Benjamin Davis, lent by the Brooklyn Museum; Mrs. Nathaniel Appleton, lent by Harvard University; and Mrs. Robert Hooper, lent by The New York Public Library. Mrs. Hooper, the second of the three wives of "King Hooper" of Marblehead, is shown here a few years before her death in 1763. The light, as Copley always purposed, falls full on her fine, calm face, which shines forth amidst a perfection of detail.

The Boy with a Squirrel, lent anonymously, is a beautiful picture. Though a portrait of Copley's little half brother, Henry Pelham, it is above all a work of art informed with an imagination that raises it above the level of a mere likeness. Here Copley was painting to please himself, with no thought of those by whom his portraits were regarded only for the resemblance they

bore to their originals. The colors are rich, the details—glass, table, squirrel—are exquisitely yet freely drawn, and the boy himself is a masterpiece. This picture Copley sent to London in 1765 and it was shown the following year in the exhibition of the Incorporated Society of Artists of Great Britain, earning for its author great applause and a fellowship in the society. Benjamin West wrote to Copley about it, giving him generous praise and encouragement and much thoughtful criticism. He also urged him to go to England, where he would be warmly received. But Copley was cautious. He was earning three hundred guineas a year,<sup>8</sup> had a family to support, and had no serious rivals in the country. In England he would be competing with the best in a society familiar with works of the great masters. He dared not risk it yet, but he began to plan such a trip for the future, longing to see the paintings of others and to enjoy the appreciation of an understanding audience. He reflected bitterly that in his own country "a taste of painting is too much Wanting to afford of any kind of helps; and was it not for preserving the resemblance of particular persons, painting would not be known in the place. The people generally regard it no more than any other usefull trade."<sup>9</sup>

But while such an attitude must have been galling to an artist of Copley's quality it provided him with a good living and gave him honest cause to practice the art without which, as he himself said, he could hardly have lived. And whatever his inner yearnings he went on producing his best in such splendid portraits as those, lent by Harvard University, of Mrs. Thomas Boylston and her son Thomas, the former treated with a simplicity that is worthy alike of her dignity and its author's talents; of the engraver Nathaniel Hurd, lent by the Cleveland Museum of Art; of John Hancock, lent by the City of Boston; of the handsome Judge Martin Howard, lent by the Social Law Library of Boston.

The portrait of the beautiful Frances Wentworth, lent by The New York Public Library, was painted while she was the wife

<sup>8</sup> *Ibid.*, p. 66.

<sup>9</sup> *Ibid.*, p. 65.



of her cousin Theodore Atkinson, Jr., to whom she was married in 1762 at the age of eighteen. Two weeks after his death in 1769 she married another cousin, Sir John Went-

name of King's College, Cooper was the second president. Cooper wrote to Copley from New York, August 5, 1768, "By Capt Smith, who conveys this, You will receive



MRS. THEODORE ATKINSON, JR., BY JOHN SINGLETON COPLEY

worth, who was the last royal governor of the colony of New Hampshire.

A delicately charming portrait is that of Anne Fairchild Bowler, wife of Judge Metcalf Bowler of Rhode Island. The painting, lent by Miss Alida Livingston, is cool in color and highly decorative in design.

The brilliant bust portrait of the Rev. Myles Cooper is lent by Columbia University, of which institution, under its earlier

7 Guineas, the price, if I recollect, of the Picture. By the Same Gentleman I also send a Gown, Hood, and Band, by which to finish the Drapery."<sup>10</sup>

The stern and dignified Mrs. John Bacon is lent by the Brooklyn Museum. When the portrait was painted she was the wife of the Rev. Alexander Cumming, John Bacon being her second husband. The Honorable

<sup>10</sup> *Ibid.*, pp. 70 f.

James Murray, born in Scotland in 1713, emigrated in 1734 to America, settling in North Carolina. He went to Boston in 1765, and it seems probable that the portrait, lent by Frank Lyman, was painted a few years later.

Copley tried his hand at pastels as well as oils. That he found in them a congenial medium is evident from the four in the exhibition: Mrs. Gregory Townsend, lent by George McClellan Derby; Mrs. Ebenezer Storer, lent by Theodore Parkman Carter; Mrs. Joseph Barrell, lent by Mrs. William A. Putnam; and Mrs. Gawen Brown, lent by Mrs. Luke Vincent Lockwood. In 1762 Copley wrote to Liotard, painter of the famous Chocolate Girl, asking his assistance in obtaining a "sett of the best Swis Crayons for drawing of Portraits."<sup>11</sup> And in 1766 he wrote to Benjamin West, "I shall be glad when you write next you will be more explicit on the article of Crayons, and why You dis[ap]prove the use of them, for I think my best portraits done in that way."<sup>12</sup>

In 1769 Copley married Susannah Clarke, daughter of the merchant to whom was consigned the fateful cargo of tea that precipitated the Boston Tea Party. Together in the June of 1771 they journeyed to New York, where they remained until Christmas Day of that year. This was a business trip, and our cautious artist did not undertake it until he had a sufficiently long list of portraits bespoken to warrant it. His prices were cut and dried—"Whole Lengths 40 Guineas, half length 20,  $\frac{1}{4}$  peices or Busts 10. Weither Men or Weomen makes no differenc[e] in the pric[e] nor does the Dress; but Children in the  $\frac{1}{4}$  peaces will be more, because of the addition of hands."<sup>13</sup> The portrait of the Rev. John Ogilvie, lent by Trinity Church, may have been painted on this New York visit. Although Copley went to Philadelphia in September of 1771, the double portrait of Thomas Mifflin, later Governor of Pennsylvania, and his wife, Sarah Morris, was not painted until 1773. This extraordinarily fine picture is lent by The Historical Society of Pennsylvania.

The remaining portraits of Copley's American period are the pair lent by Hen-

derson Inches, Colonel George Watson and his wife; Thomas Flucker, lent by Bowdoin College; Richard Dana, lent by Mrs. Richard H. Dana, Jr.; John Gray, anonymously lent; Colonel Thaddeus Burr, lent by Theodore J. Knapp; and the graceful and poetic portrait of John Bours, lent by the Worcester Art Museum.

One of the finest of Copley's portraits, Mrs. Seymour Fort, lent by the Wadsworth Atheneum, Hartford, has been thought by some to have been painted about 1785-1790; the technique, however, would indicate an earlier date. The portrait is carefully drawn, with the "liney" tendency which West criticized in *The Boy with a Squirrel*. The paint is applied with quick, sure touches of the brush, particularly noticeable in the high lights. The painting of the ruffles has all the impressionistic rendering of detail, found in so many of Copley's American portraits, for which his work is justly remarkable.

By 1774 Copley's plans for a trip to England and Italy were completed, and he set sail in June of that year. He landed in England and after about two months traveled to Paris and thence to Genoa and Rome. His letters to Henry Pelham on this journey are revelations of the man as an artist. Here is to be found his intelligent understanding of his craft in the amazing analyses of the works of the masters and in the explicit instructions about colors, media, etc.; here is exposed, with no thought of self-pity, the paucity of examples of art in America—for he was trying to "show" Pelham the masterpieces he was seeing and to do so resorted to comparisons with what he knew Pelham had at hand, engravings or poor copies; and here are expressed again and again Copley's faith in painting from life and his credo of untiring industry.

Conditions in Boston became so disturbing by 1775 that Mrs. Copley found it advisable to leave the country. On May 27 she sailed with her young family to England, a move which was the deciding factor in Copley's growing hope of settling there. He completed his tour of Italy and France and joined his wife in London toward the end of the year, and there he lived the remainder of his life.

<sup>11</sup> *Ibid.*, p. 26.

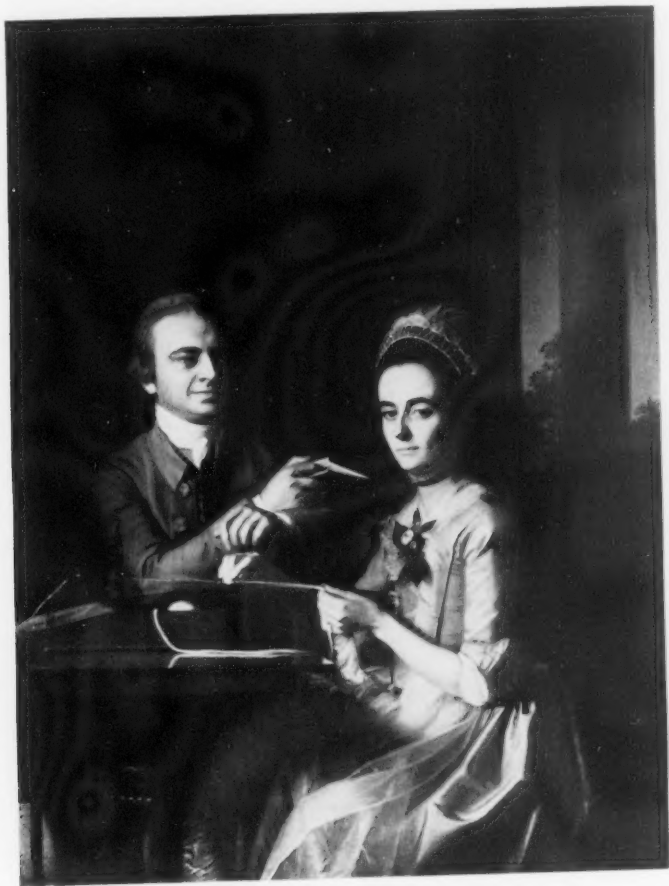
<sup>12</sup> *Ibid.*, p. 51.

<sup>13</sup> *Ibid.*, pp. 112 f.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

Of individual portraits painted in these English years the exhibition contains Copley's self-portrait, lent by Mrs. Gardiner Greene Hammond; Admiral the Honorable Samuel Barrington, lent by Lord Barrington; the little equestrian portrait of Captain

The painting of *The Three Princesses*, lent by His Majesty King Edward VIII from the royal collection, Buckingham Palace, is a magnificent example in Copley's best English manner. After the fanciful style then in vogue the three youngest daughters of



GOVERNOR THOMAS MIFFLIN AND MRS. MIFFLIN  
BY JOHN SINGLETON COPLEY

Charles Churchill, lent by Ronald Tree; Henry Addington, First Viscount Sidmouth, lent by the City Art Museum of St. Louis; the splendid portrait of the Earl of Mansfield, lent by the National Portrait Gallery, London; and John Adams, lent by Harvard University. The last was painted when Adams was our first minister to the Court of Saint James's and shows him in a brown velvet court suit.

George III are shown gracefully grouped in a picturesque landscape. The eldest, with a tambourine, is Mary, who was born in 1776. Sophia, a year younger, stands behind the little carriage containing the baby Amelia, born in 1783, who is viewing her sister's antics with mild surprise. The painting was in the Royal Academy Exhibition of 1785.

A sketch for the large painting of Sir Edward Knatchbull's family is lent by Lord

Brabourne. The picture itself was begun in 1800 and went through many vicissitudes before its completion in 1803. Sir Edward was married to his second wife when the painting was started, but she died and he married for the third time before it was finished. Copley made many sketches for this painting, spent months at the Knatchbull estate, probably exhausting the patience of all the sitters. Sir Edward wanted all his wives represented, so Copley introduced two of them as angels. But Farington informs us in 1808 that "Copley has since been to Sir Edward's and painted out the figures of Sir Edwards *first & Second* wives, who were represented in the Sky,—people having laughed at His having three wives represented in one picture."<sup>14</sup>

Following the vogue so ardently advanced by Benjamin West, Copley soon after his arrival in England undertook several large historical compositions. Two of the most famous of these are lent by the Tate Gallery, London—*The Death of the Earl of Chatham* and *The Death of Major Pierson*. The former shows William Pitt, first earl of Chatham, just after his collapse in the House of Lords, when, though very ill, he had come to plead against the severance of America from the empire. For this picture Copley, in his strict fidelity to life, painted actual portraits of some fifty-five peers. *The Death of Major Pierson* records the climax of the battle in which the French, having invaded the island of Jersey, stormed its capital, St. Helier, and were repulsed by the heroism of young Francis Pierson at the head of a small garrison. At the moment of victory he was killed by a French officer, who was promptly shot by Pierson's negro servant. All this is faithfully depicted. For the figure nearest the wall on the right Mrs. Copley was used as a model, and the little boy is John Singleton Copley, Jr.

Another great historical composition, *The Siege and Relief of Gibraltar*, completed in 1791, was painted for the City of London and is now in the Guildhall. It is represented in the exhibition by a sketch lent by the Foundling Hospital. This, like the *Death of Chatham*, contains many highly finished

portraits; prominent among them is that of the governor and gallant defender of the Rock, General Sir George Augustus Elliot, later Lord Heathfield.

Copley died in 1815, the end of his days burdened by financial worries and the disappointment of being unable to sell paintings on which much time and labor had been spent. Farington gives a sad picture. He and West "talked of Copley, & His dejected appearance." The humiliation of having to borrow from his son-in-law Gardiner Greene and to accept help from his son caused him endless bitterness, and he dwelt with an almost fanatical regret upon the fact that he had lost a fortune by selling too soon his farm on Beacon Hill in Boston. Farington continues, ". . . upon this He ruminates, & with other reflections founded upon disappointments, passes these His latter days unhappily."<sup>15</sup>

But though the last of his life was bitter he had had his triumphs, and his prophecy that he would stand among the first of the artists to lead the country of his birth to the "Knowledge and cultivation of the fine Arts"<sup>16</sup> has been fulfilled—in an even broader sense than Copley intended. For whereas he spoke, no doubt, of himself as among the first chronologically, the quality of the achievements of his prime still places him, after two hundred years, among the first in sheer ability of the painters of America.

LOUISE BURROUGHS.

## THE GEORGE C. STONE BEQUEST OF ORIENTAL ARMS AND ARMOR

### JAPANESE ARMS AND ARMOR

The collection of arms and armor<sup>1</sup> received by the Museum through the bequest of George C. Stone is the outstanding acquisition in the Eastern field in the history of the Department of Arms and Armor, and in recognition of his great generosity Mr. Stone was declared a Benefactor at the meeting of the Trustees held on February 17, 1936. Because of the scope of the collec-

<sup>15</sup> *Ibid.*, vol. vii, p. 68.

<sup>16</sup> *Letters and Papers*, p. 301.

<sup>1</sup> Acc. nos. 36.25.1-3032. BULLETIN, vol. xxxi (1936), p. 92.

<sup>14</sup> *The Farington Diary*, edited by James Greig (London, 1922-1928), vol. v, p. 2.

tion, including objects from Turkey, India, Persia, the Malay Peninsula, Netherland India, China, and Japan, it has been planned to hold during 1936-1937 four exhibitions in Gallery E 15—each specializing in one of the following divisions: Japanese, Turkish and Balkan, Chinese and Malayan, and Indian and Persian. A selection from the Japanese material, which comprises approximately eight hundred items, will be shown from December 20 through January 17.

traveled widely, not only to make acquisitions but to learn at first hand facts about the making and use of arms and armor in the Orient. To stimulate an interest in the entire field of this subject, he published a glossary in which he imparted his knowledge in lively, interesting style.<sup>2</sup> Mr. Stone was an active member of the Exhibition Committee of The Armor and Arms Club of New York City, whose members have lent three collections of Japanese swords and



FIG. 1. HELMET, SIGNED MYŌCHIN NOBUIYE

Mr. Stone collected actively and discriminately for half a century. His professional work aided him in the pursuit of his avocation, for he was long connected with a great mining and metallurgical enterprise in which he acquired an extraordinary fund of technical knowledge. At first he collected both European and Oriental objects. Later, he exchanged his European pieces, together with the works in his library dealing with that phase of the study, for Oriental material. He took this step because he knew that there was already a wide interest in European arms and armor and because he was dissatisfied with the general lack of knowledge and appreciation of the Oriental field. Many of his objects were acquired locally, but he was also in constant touch with dealers abroad, especially in London, a fruitful source of supply since officers frequently brought home from the East weapons which struck their fancy. In his later years he

sword furniture to the Metropolitan Museum. He had also formed an extensive collection of Japanese sword furniture, which he bequeathed to Cooper Union—his interest in Japanese art as well as in Cooper Union having been influenced by his friendship with the late Professor Edward S. Morse of Salem, Massachusetts, who did so much to foster an appreciation of this subject and who lectured at Cooper Union.

In forming his collection, Mr. Stone was interested in good craftsmanship, but he also wanted to show different degrees of quality and the variation of types. He realized fully that his collection as a whole was not adapted for permanent exhibition, and in his will the Museum authorities were given full discretion as to which examples should be exhibited and which should go in the study collection.

<sup>2</sup> *A Glossary of the Construction, Decoration, and Use of Arms and Armor*. Portland (Me.), 1934.



It is my belief that a collection of Japanese armor is approached with curiosity rather than appreciation by the Western visitor. To him the objects are strange, for he is unfamiliar with the materials, the construction, the significance of the ornaments, and the methods of wearing and using the armor. To a Japanese, however, the armor is rich with the lore of centuries and in most cases the designs have a distinct meaning. For example, the chrysanthemum, "the

the other elements, since the plates had to be renewed from time to time—the silk laces rotting from wet and sun or, as contemporary writers complain, being eaten away by insects. Many of the helmets exhibited have great merit, especially those signed by Myōchin masters. This family of armorers occupies an exceptional place in the history of Japanese art. Its members succeeded one another as court armorers without interruption for seven hundred years—from the twelfth to the end of the



FIG. 2. MASK  
SIGNED MYŌCHIN MUNEMITSU

golden flower," is the emblem of the highest order of knighthood, and the flowering cherry is the symbol of knightly valor.

The principal sections of the present exhibit are (1) armor, (2) swords, and (3) firearms and archery equipment.

The Japanese harness is built up of scales and is related to the Mongol defense frequently represented in Persian miniatures of the Mongol period (thirteenth and fourteenth centuries). This similarity may be due to the Mongol invasions of Japan in 1274 and 1281. The scales, of steel or leather or both, were laced and lacquered, and the various elements were supported by laces and toggles, assuring flexibility. It was from the purely functional toggle that the netsuké evolved into a masterpiece of carving. The helmet bowl is often more ancient than



FIG. 3. JINGASA  
SIGNED MYŌCHIN MUNENOBU

eighteenth century.<sup>3</sup> A number of the masters are represented in the Stone collection.

One of the helmets (fig. 1) bears the name of the renowned armorer Myōchin Nobuiye (seventeenth master) and a date corresponding to 1472. It is made of fifty-seven lames, practically all of which have a tall ridge, equidistant from its neighbors and graduated in height from the base to the apex. The lames are riveted on the inside and countersunk on the outside, and they are fitted with masterful accuracy. Another helmet bearing this master's name records that it was completed on "an auspicious day" in February, 1526. According to tradition Nobuiye was first known as Yasuiye; but when he made a helmet for Takeda

<sup>3</sup> See E. Gilbertson, "The Genealogy of the Miochin Family," *Transactions and Proceedings of The Japan Society of London*, . . . 1892, vol. 1 (1893), pp. 111-126.

Harunobu, the noble graciously presented him with the character *Nobu* from his own name, and thenceforward Yasuiye called himself Nobuiye.

An unusual helmet is signed Myōchin Shikibu Ki Munesuke (twenty-second master) and is dated 1686. It is built of seventy-one ridged lames secured by 1,120 conical rivets graduated in size. This type is named *boshi kabuto*—*boshi* meaning "star" and the numerous rivets being likened to the stars.

With helmets were worn grotesque masks, of which there are five principal types, varying according to the degree of completeness. They are often skillfully embossed. Characteristic among the features represented are those of an old man's face, a young boy's face, a ghost, and the tengu, or mountain demon. Several of the masks in the exhibition bear the name of a Myōchin master. One is inscribed with the name of Myōchin Nobuiye, and the illustrated example (fig. 2), elaborately embossed in one piece, is inscribed Myōchin Munemitsu (eighth master, active 1320).

Open helmets, or *jingasa*, were worn by retainers of nobles. One of these (fig. 3), a single plate of iron embossed with a demon riding on a sea monster, is signed Myōchin Munenobu (twentieth master, active 1616–1623). The cabasset, a helmet of European form, was worn by the emperor's body-guard.

In front of the helmet was usually worn the *maidate*, an ornament corresponding to the crest worn on European helmets. It was often an animal or mythical creature, whose characteristics the wearer was supposed to emulate. Among the crests exhibited are those representing an arrow, a vajra-hilted sword, a bee, a flying dragon, a crouching rabbit, a dolphin, a dragonfly, a fox, a tiger, and a dragon. These are of various materials—iron, gilded metal, lacquered wood, leather, whalebone, and so forth.

There are a number of fine sleeves, one pair of which may be considered extraordinary. They are decorated with small plaques, skillfully embossed and chased; on the left plaque (fig. 4) is represented the god Fudo, on the right an unidentified god. Both figures have gold eyes and their swords have a gold mid-ridge. The hinges which se-

cure the side lames of the upper plate are fashioned to simulate butterflies.

Embossed work is also represented by a cuirass of steel, decorated to suggest the naked body, signed by Myōchin Nobuyuki and dated 1536. Myōchin Munesuke's name appears on a breastplate embossed with the character reading Hachiman (the god of war). A work which further testifies to this



FIG. 4. DETAIL OF SLEEVE REPRESENTING THE GOD FUDO

artist's skill and shows that upon occasion he strayed away from armor making is the remarkable raven in Gallery E 120 (Case O 13).<sup>4</sup>

The swords in the Stone bequest are a noteworthy addition to the Museum's collection. There are 136 specimens, including examples of the three main types, that is, the *tachi*, or slung sword, and the *katana* and *wakizashi* (the long and the short sword, respectively), which were thrust through the sash and carried edge up. The sword was made for the stern needs of war and also to adorn the person in times of peace. With the mirror and the "jewel" it constituted the Three Imperial Treasures. The

<sup>4</sup> Acc. no. 13.112.20.

particular virtue of a Japanese blade is that, while the metal is very hard, it is not fragile but tough and strong. Blades were made of steel of sterling quality, and every one was forged upon the anvil—beaten out of billets with skill and judgment by an artist.<sup>5</sup> After it was forged, the blade was given a special heat treatment, which increased the carbon and silicon content at the edge and which thereby made it much harder than the rest of the blade. Many blades have their pedigrees inscribed on the tangs. These often



FIG. 5. ARROWHEAD, SIGNED UMETADA

include the bladesmith's name, the province where made, and the date. In the Stone bequest are included examples by celebrated masters, among them Masamune, Muramasa, and Sadamune.

Firearms were introduced into Japan by the Portuguese, who landed on the island of Tanegashima in 1542. The local armorers copied the matchlock muskets which the Europeans brought with them, and from that time firearms were known in Japan as Tanegashima after the original place of manufacture. The Stone bequest includes some of the percussion pistols introduced after Commodore Perry's expedition in 1853 as well as matchlock muskets.

<sup>5</sup> For explanation of the technical manipulation, see Stone, *op. cit.*, p. 664.

Firearms, however, long continued to play a secondary role to the bow and arrow, for archery is so closely intertwined with mythology and history in Japan that it has a religious significance. Bamboo, the plant which furnished the warriors with houses, food, clothing, and spears, was utilized also for their bows. The bow was composed of a piece of deciduous wood between two pieces of split bamboo, the three bound together at intervals with coils of cane and often beautifully lacquered. When the weapon was strung for use the curved ends were reversed. It is interesting to note that the shaft was always discharged on the right side of the bow, instead of on the left, as is the Western custom, and that it was discharged below the center about two thirds of the length from the top of the bow. The tallest bow exhibited measures over seven feet. Also shown is a valuable group of arrowheads, varied in form and many elaborately pierced and chased. One bears the name Marishiten, the goddess of archers. Another is pierced with an inscription to the effect that it will never hit any virtuous person. Three of the arrows are especially noteworthy in that they are accompanied by a document reading: "On the 11th day of the 10th month of Genbun [1737] these treasures are most reverently offered to the shrine. The Daijin has immediately accepted them and made them safe against foreign invaders forever." All are signed Umetada of Joshu, Yamashiro province. He was the Taiko's swordsmith and widely celebrated in the sixteenth century. One of these arrows represents the emblems of prosperity and longevity—the pine, bamboo, crane, and turtle. The one illustrated (fig. 5) represents the legend of Chorio and Kosekiko.

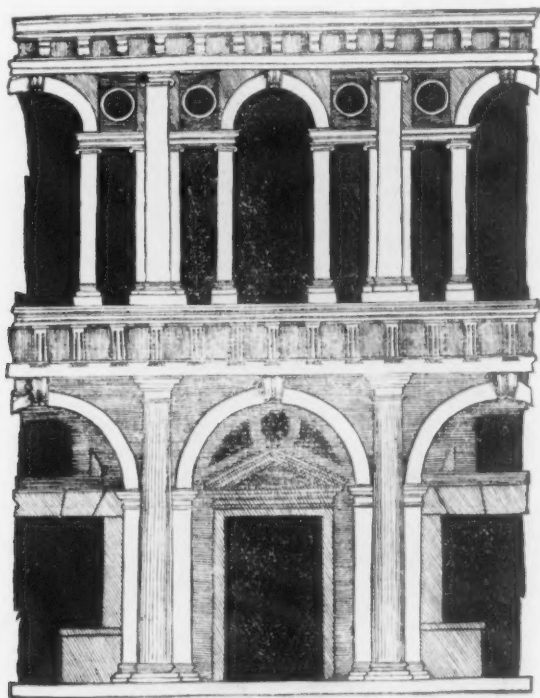
In this article it has been necessary to choose arbitrarily only a few objects for description. In Gallery E 15 the visitor will find many more worthy of careful examination. After the closing of the exhibition he will be given an opportunity to handle examples in which he is especially interested, in a study room to be open during specified hours, and a selection of objects of outstanding merit will be placed on permanent view in Gallery E 120.

STEPHEN V. GRANCAY.

## ARCHITECTURAL PRINTS

An exhibition of prints, drawings, and books of architectural subjects was opened on December 19 in the Print Galleries, K 37-40. Beginning about 1480, this exhibition illustrates the history of graphic architecture up to the end of the nineteenth century. At

specifically architectural prints, which were made in the North, showed little of the Renaissance feeling. The picture chronicles, books about everything under the sun which were published to cater to the growing taste for general information, contained many views of cities and towns. Flat cardboard buildings were defined by the simplest wood-



WOODCUT FROM SERLIO'S ARCHITETTURA  
(VENICE, 1509 EDITION)

the time of the earliest printing of architectural pictures, architecture was, in Italy, a subject of immediate and intense interest. Out of the Renaissance passion for classical architecture as seen in the remains of Roman buildings there had already come a new, self-conscious theory of architecture which was to develop and grow continuously in all parts of Europe for over three hundred years.

Graceful Renaissance buildings as well as ruined fragments of Roman arches occur in the backgrounds of fifteenth-century Italian prints and book illustrations. The earliest

cut outlines and piled up in towers and peaks with no thought of perspective and in the earlier ones with only random verisimilitude. Many of these views in books were copied from whatever material was available—from earlier books or often, probably, from engravings or paintings now lost. Some of the views of towns in the Nuremberg Chronicle of 1493, which ambitiously covers remote parts of the world, are pure fancy and interchangeable under different names, although the local towns are fairly authentic and apparently drawn for the book. Others are copied from Breydenbach's famous Pilgrim-

age to the Holy Land printed in Mainz in 1486, which was remarkable among the picture travel books because its elaborate folding views of foreign towns were drawn from actual observation by an artist who went on the trip. The toy-village type of view continued to be a convention in the atlases for many years and passed on its rather appealing simplicity to the less conscientious of the topographical prints which were published in increasing numbers. More accurate views by men of real ability were soon issued by the print publishers to meet the growing demand for such pictorially widened horizons. The Gothic gables and castles, still untouched by the Renaissance style of the South, which in the backgrounds of the engravings of Dürer and Lucas of Leyden so enchanted the Italians that they transferred them to their own prints, are given full and careful treatment in Lautensack's big, three-section views of Nuremberg of 1552. Rome, particularly its classical remains, was drawn and engraved again and again by Italians and by the Northerners who flocked there. In 1575 Lafreri, a Frenchman, published the great set *Speculum Romanae magnificentiae*, 118 engravings of Roman buildings and statues by various engravers.

Although Renaissance architecture was created with an artist's freedom by men of originality who used classic conventions as the material for their own inventive imagination, it was thought about and studied as a scientific and God-given system. The manuscript of Vitruvius, an architect of Augustan Rome, was discovered in 1414. In it were written down rules for the construction of Roman buildings which became the bible of the later Renaissance architects. It was first printed about 1486 and then without illustrations, but many handsomely illustrated editions followed, like the Como Vitruvius of 1521, Barbaro's edition of 1556, and Jean Martin's French translation of 1547 with fine woodcuts by the sculptor Jean Goujon. Architects who had measured and studied Roman remains began to publish their own versions of classic rules, illustrated with woodcuts or engravings of the orders and of their own or antique buildings. Serlio's *Architettura*, of which the earliest book was pub-

lished in 1537, was soon translated into other languages, and was followed by numerous other Italian architecture books. The treatise of Philibert de l'Orme, court architect of Henry II, published in 1567, was the first important French architecture book and the earliest practical textbook of modern times for details of construction like stone-cutting or building a roof. Besides intelligible working designs for these everyday problems, he included woodcuts of his own work, like that of the entrance to Diane de Poitiers' château of Anet with Cellini's Nymph over the door. The supreme codifier of Renaissance architecture was Andrea Palladio, whose *Quattro libri* was published in 1570. He had been by no means hidebound in his practical application of classic rules in his buildings at Vicenza and elsewhere, and he might have been dismayed to find how strictly his hope "that the way of Building will be reduced to general Utility, and very soon arrive to that pitch of Perfection, which, in all Arts, is so much desired" was realized in after years. As it happened, the book that made it possible for any builder to put up a correct Palladian construction abstracted the Renaissance style into a rule-of-thumb system just as it was about to broaden out into the fine free orchestration of the baroque. But Palladio was translated and republished again and again. The first English edition came out in 1715 with Inigo Jones's commentaries incorporated. Palladianism was typical of eighteenth-century England until it was reshaped by the stricter archaeology of the Classical Revival and buffeted by the romanticism of the Gothic.

With the baroque came exciting opportunities for the publication of sumptuous books of architectural plates. Rubens's Palaces of Genoa, first published in Antwerp in 1622, brought the Italian baroque to the Low Countries, where it had an enormous influence, an evolution of which can be found in such later Dutch works as those of Pieter Post and Vingboons. William and Mary brought this Italianate Dutch style to England, and it is interesting to note that from what we know of the architecture of Williamsburg, Virginia, it showed many of the traits of its Dutch ancestry.

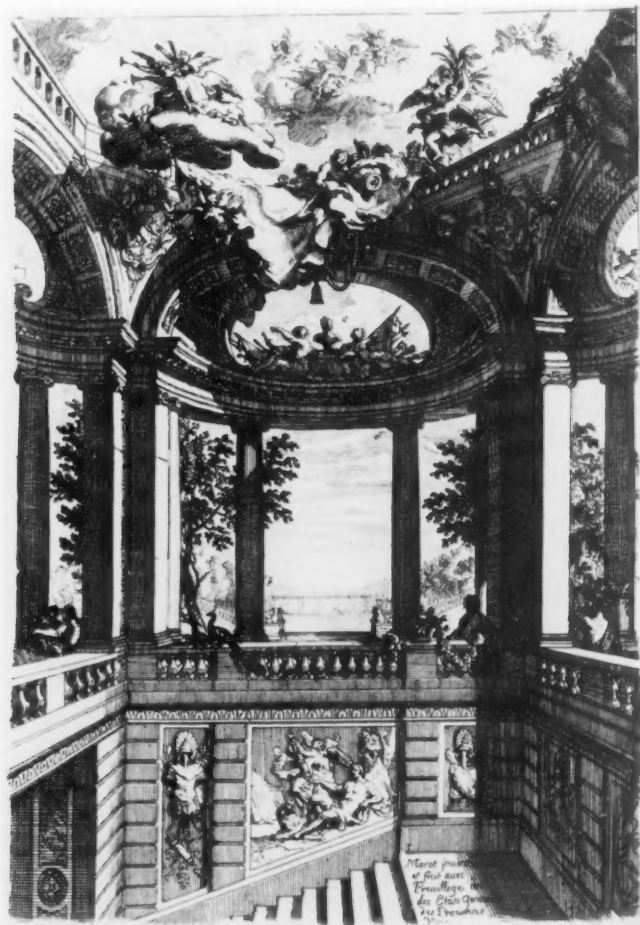
Sets of patterns for interiors, ceilings,



chimney pieces, and all the intricate exuberance of architectural ornament were published in profusion by the leading designers. In the great building period of Louis XIV flourished two inspired designers of architectural as well as other ornament, Jean

of designs continued to be used and copied and imitated. Gradually in the nineteenth century the illustrated magazine took their place, and now photographic reproduction has put architecture on every table.

As architecture received wider publicity



ETCHING FROM NOUVEAU LIVRE DE PEINTURES  
DE SALLES ET D'ESCALIERS, BY DANIEL MAROT

Lepautre and Daniel Marot. Marot fled France after the Revocation of the Edict of Nantes and became architect for William of Orange in Holland and England. The uninhibited realm of stage settings gave scope to the towering and dizzy fancies of the Bibiena family. Through the rococo period and Classical and Gothic Revivals these books

in books, and as public and private ostentation were producing more and more grand houses and churches, the engravers of views turned their attention to the news value of the correct rendering of contemporary buildings. Du Cerceau's *Plus Excellents Bastiments de France*, 1576 and 1579, with its hundreds of brilliant outline etchings of the

châteaux of the Valois kings—which show the pleasantly unorthodox French compromise between classic balance and their own cheerful irregularity—was one of the earliest of many such sets. In a more elaborate style, Perelle's countless plates celebrated the grandiose structures of the time of Louis XIV. Lively with coaches, processions, and minutely costumed little figures, and ornate with spreading gardens and luxuriant trees, they still have the downright characteristics of the great mass of topographical prints. The buildings stand out squarely and dominate the scene with something of the insistence and disproportion of a hotel advertisement. Composition and perspective are conventionalized to the purposes of display. In some of the big bird's-eye views, like those in Logan's Universities, the point of vision shifts several times. These conventions are easily accepted, and the topographical views often boldly drawn and decorative. They are irreplaceable records of vanished construction as well.

Along with them was developing another type of architectural print which formed a natural part of the growth of landscape art. In the etched outline landscapes of Hirschvogel and Lautensack a village church or rustic cottage is often the focus of the composition. Hieronymus Cock, the industrious publisher of Antwerp, who gave the engravings after Brueghel to the world, etched a set of picturesque Roman ruins in 1550–1551, among the earliest prints of a subject which was to be vastly popular both in the North and in the South and continued to furnish a sentimental stage setting for landscape artists down through the eighteenth century. Brueghel's series of *Prædiorum villarum*, village scenes centered about simple cottages and farms, were early examples of a type of print of rustic architecture which the Dutch etchers of the seventeenth century used again and again. Rembrandt, of course, made all other rustic etchings look thinly charming. The line between the picturesque architectural print, the kind of composition in which architecture is treated as a part of a picture, and the topographical informative view is sometimes not too definite. Hollar etched both among his hundreds of prints of almost every variety of subject.

His views of London streets with their hard, accurately drawn little buildings in stiff rows have a personal arrangement and a sense of place and atmosphere that make them hard to assign to either category. Piranesi came to Rome at a time when a new and more ruthlessly archaeological fervor for Roman antiquities was presaging the Classical Revival. His great series of hundreds of views of Rome, in which he etched all the classical buildings as well as panoramas of the streets and Forum, are antiquarian topography in scope and emphasis. But Piranesi had a fiery imagination and enthusiasm. No more picturesque and dramatic prints of architecture have ever been made. No one else has been able so to make buildings alive, each with its own personality. Canaletto's quieter and lovelier views of Venice, warm with clear and even sunlight, are of particular interest in the history of architectural prints because of his connection with England. He went there in 1746 and stayed several years. His influence on the typical English view was considerable.

In England the topographical print had been popular since the seventeenth century. A vast number of books were published of views of all parts of England and of the great English country houses, the Gentlemen's Seats, which their owners could have illustrated on payment of a subscription fee. Around the middle of the eighteenth century, the English landscape painters worked out a new technique of water color painting, which in turn occasioned a peculiarly English type of picturesque printed view. Paul Sandby, one of the earliest of the water color painters, introduced into England the recently discovered process of aquatint etching, which was to translate water color painting into printed form. Its imitative effect was often heightened by the use of hand tinting. Sandby's series of *Picturesque Views in Wales*, beginning 1775, were followed by a succession of handsome aquatint plate books, like Boydell's *History of the River Thames*, with prints after Farington's paintings, and Ackermann's lavish publications, such as *The Microcosm of London*, with plates by Pugin and Rowlandson. The finest and most personal of all the English printed views are Girtin's set of soft-ground

etchings of Paris which he made in 1802, shortly before his death. The plates were aquatinted later in England from a set of impressions that Girtin colored by hand.

At the time that mechanical methods of reproduction were stereotyping architectural instruction and advertisement, the so-called revival of etching, in the 1850's, put a renewed emphasis on prints of picturesque architecture. These nineteenth-century etchers were the artistic descendants of the Dutch etchers of the seventeenth century, particularly Rembrandt. Meryon was especially influenced by Zeeman's clean-cut Paris views. Although Meryon and Whistler had marked individual styles—in Whistler's case there was a progression of varying styles—they set the fashion for a distinct genre of architectural etching that still continues popular. In it architecture, from being the subject matter of clear and skillful exposition, became the stage setting for an exhibition of etching technique.

ALICE NEWLIN.

### A GIFT OF LACE

For several years the Museum has exhibited as a loan in Gallery H 18 a number of fine laces from the collection of George Blumenthal, conspicuous among them splendid lengths of Italian needlepoint. Together with other examples which lack of gallery space has made it impossible to show continuously, these laces<sup>1</sup> have now been generously presented to the Museum by Mary Ann Blumenthal (Mrs. George Blumenthal) and will be shown this month in the Room of Recent Accessions. The gift comprises more than seventy pieces representing drawnwork, cutwork, needlepoint, and bobbin techniques and extending in period from the sixteenth to the early nineteenth century.

Ranking high in the collection are the great Venetian needlepoint laces of the seventeenth century, generally considered the supreme achievement of the Italian workers' art. Of these, there are many examples, varied in type and pattern. The piece illustrated (fig. 1) is a superb Venetian point in relief, sometimes held to be the richest and most complicated of all needle-

points. The heavy, foliated scroll, with its highly conventionalized flower, is worked in fine ribbed lines, so close and firm that the texture resembles that of cloth. The toilé is lightened by lines of tiny pinholes, and the decorative effect is enhanced by a variety of fillings. The pattern is edged with a thickly padded cordonnet finished with delicate picots and connected by ornamented tie-bars. Besides these heavy, ivorylike points, there are delicate rose points, whose slender, foliated scrolls are powdered with raised, heavily fringed flower forms and connected by brides profusely ornamented with picots resembling snowflakes. Two wide flounces illustrate this lace in great perfection. In one of them a "candelabra" design of minute flowers and arabesques varies the pattern of floral scrolls, while in the other the design takes the form of flowering vases. In addition to these larger examples, there are in the same technique a group of narrow borders and a cap trimming combining lapets and ruffle in one piece.

Among the laces which preceded these fully developed and sophisticated types, one of the most interesting pieces is a sixteenth-century apron of cut-linen work and embroidery, undoubtedly once an accompaniment of a formal costume. Aprons of this elaborate and decorative character long formed part of fashionable dress. They were worn not only by the gentry but also by great personages—Queen Elizabeth in the sixteenth century, the daughters of Louis XIV in the seventeenth, and the ladies of the family of George III in the eighteenth. Aside from its interest as an accessory to costume, this piece is a fine example of work in the period when the lacemaker was dependent upon a linen foundation as a basis for her pattern. Small drawnwork squares form an all-over diamond-shaped design, each ornamented in the center by a cutwork square filled with needlepoint. The remaining portion of the linen is elaborately embroidered in satin and curl stitch. Curiously and perhaps fortunately, the apron was never finished, so that various stages of the work may be clearly seen—the outlining tracery of squares, one square with the threads drawn, the framework completed, and finally the whole rich and intricate pattern. A band

<sup>1</sup> Acc. nos. 36.130.1-74.

of similar work has been used as a border. A second apron, though less important than the first, is of no little interest in that materials at hand would seem to have been utilized to meet the demands of a current mode. For the center Milanese bobbin lace of the eighteenth century has been skillfully joined to effect the required size, while the border is composed of a flat band of Flemish bobbin tape lace made about 1700.

Of about the latter date is a delightful

hands differing slightly in pattern, one edged with deep points. The workmanship is fine and close, and the piece is extremely effective.

It was from the Venetian models that the French lacemakers took their patterns when the industry was established in France under Louis XIV, and since they worked under Italian tutelage, early French pieces show a marked resemblance to Italian laces. Thus a wide, shaped panel of the early eighteenth century with a floral pattern connected by

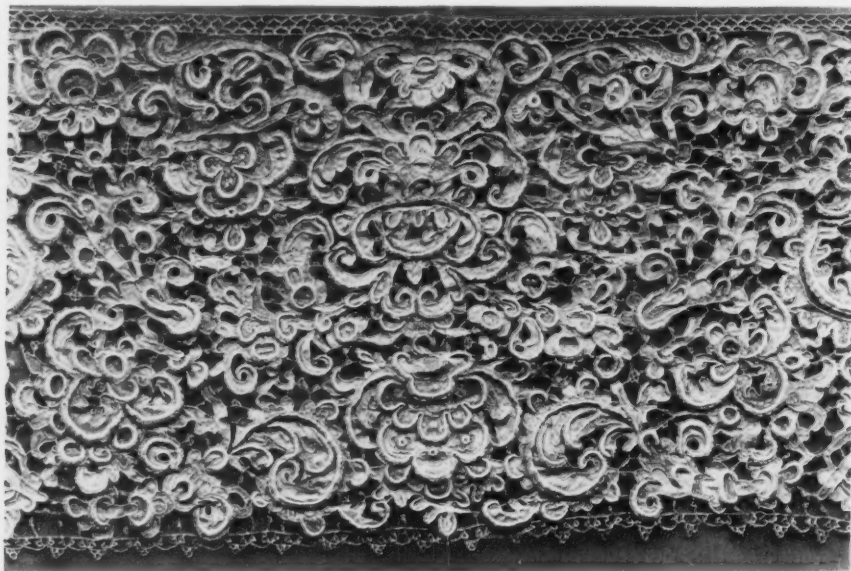


FIG. 1. HEAVY VENETIAN POINT IN RELIEF  
ITALIAN, XVII CENTURY

cover of reticello lace and punto in aria. In the open squares three kinds of motives appear: the star-and-wheel pattern, based upon a rectangular framework; freehand designs, marking the worker's release from the restrictions of a geometric foundation; and finally, a series of grotesque little bird and animal figures, naïve in drawing and amusing in appearance (fig. 3). Early pattern books show this type of design; a similar combination may be found in Cesare Vecellio's *Corona delle nobili et virtuose donne* (the 1600 edition). Reticello and punto in aria are again effectively combined in a wide border of the late sixteenth or early seventeenth century. This is composed of two

large, picoted brides may be either Italian or French. The *grande bride picotée* is a characteristic of French work, though at this period the same arrangement of brides was employed by the Venetian worker. No such question arises in connection with two charming borders which are French in every detail. Here the floral scroll of Italian lace has been transformed into the large, stylized flower characteristic of French design and found also in French textiles of the Regency period. So generously has use been made of intricate and elaborate fillings that these pieces are virtually transparent. Two pairs of lappets with graceful floral designs, a long, narrow panel, or *quille*, with small



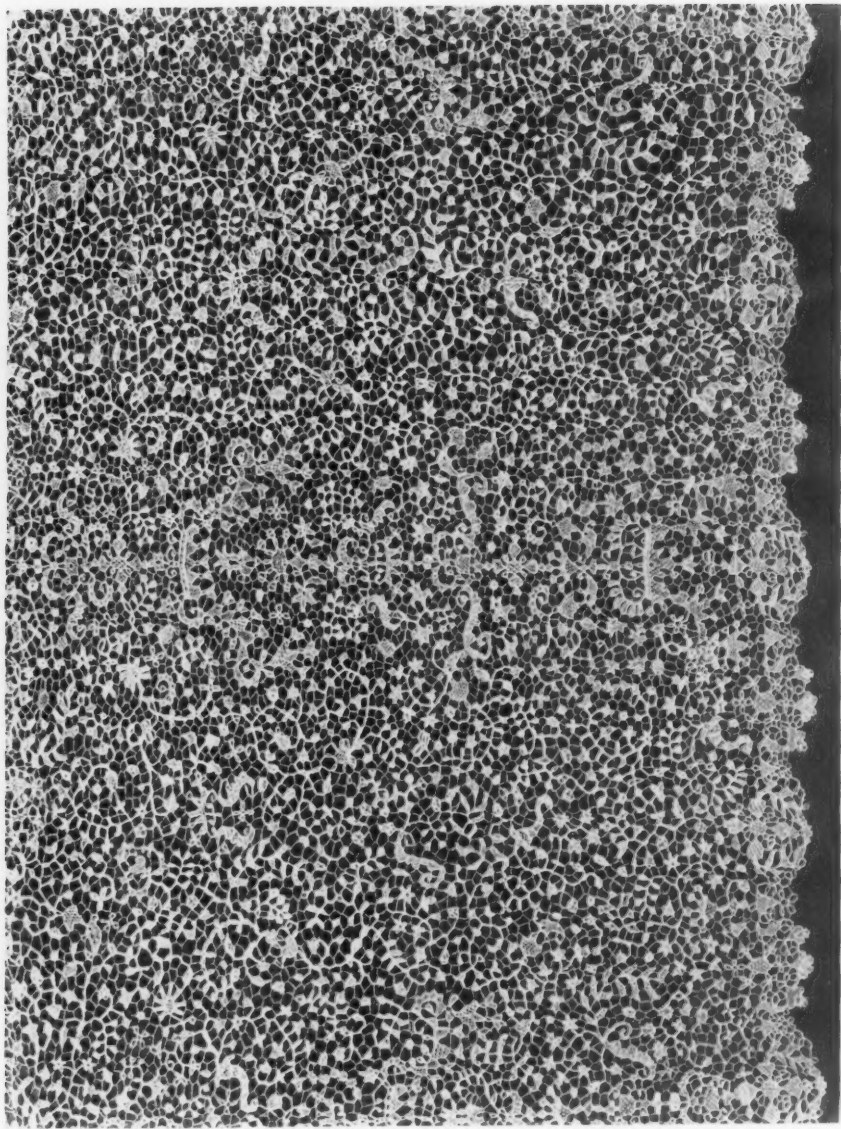


FIG. 2. FLOUNCE OF NEEDLEPOINT LACE, IN THE STYLE OF BÉRAIN  
FLEMISH, XVIII CENTURY



sprigs, and a border with a delightful composition of birds and architectural motives, are all of point d'Alençon and exemplify work of the later part of the eighteenth century, when the names of famous centers were attached to particular types of lace.

Occasionally found is lace which is French in design but foreign in workmanship. Such a piece is a wide flounce with a baldachino motive characteristic of the style of the

signed with interlaced scrolls which terminate in delicate leaf forms and frame an ornamental ribbon band. This is complete even to the ends of the lappets, a rather rare occurrence. The second example is a type of fine, delicate work known as point d'Angleterre, its pattern of feathery floral forms set in the braided and twisted ground characteristic of this lace. Three borders of the same period and provenance were intended

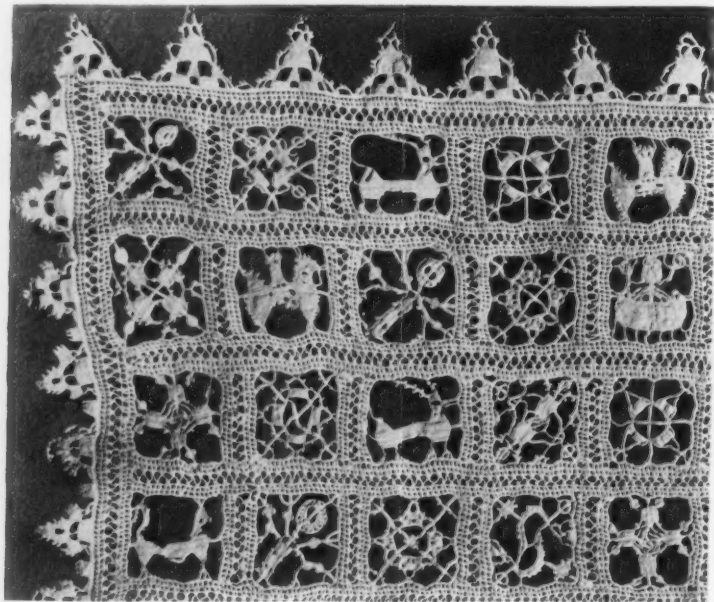


FIG. 3. SECTION OF COVER OF RETICELLO LACE AND PUNTO IN ARIA  
ITALIAN, ABOUT 1700

French ornamentist Bérain (fig. 2). This has, besides, the ground of large picoted brides of French needlepoints. The loose, sheer quality of the fabric, however, in contrast with the firm texture of French needlepoints, marks it as Flemish work inspired by a French design. Similarly, a border employing as a motive a miniature baldachino might at first glance be termed French, but the same sheer texture, together with the tiny pinhole edging of the pattern, shows a Flemish origin.

Flanders, in the main, was renowned for its bobbin lace. Two eighteenth-century garnitures of Flemish manufacture show different varieties of technique and pattern. One, with a ground of picoted brides, is de-

signed for ecclesiastical use. One, possibly made for an alb, shows a variety of floral patterns centering at the front in a pair of rayed monstrances enclosing the monogram *IHS* and the sacred heart pierced with lances. This piece, which has the *cinq trous* ground and *point de neige* fillings, was made in sections, probably by different workers, and afterwards united. The two other borders are narrower in width but of the same general type. One shows a monstrance and a reliquary; the second, the symbols of the Passion—three crosses, a chalice, a ladder, and the sacred heart—set within floral scrolls. Another bobbin-made piece is a border of point de Milan with a design of

flowering branches and long, slender leaves.

Besides these main groups, reference must be made to certain individual pieces: a pointed floral border of fine Italian bobbin lace of about 1700, of the type that was used to edge a falling collar, and a beautiful length of the sheer, delicate needlepoint lace generally known as *point de Venise à réseau* and supposed, though it may be a Brussels product, to exemplify the effort of eighteenth-century Italian workers to compete with Brussels bobbin laces. Of the same century are a border and a lappet of Valenciennes bobbin lace, with the round ground and the miraculously fine *toilé* which characterized its best period, and a wide needlepoint collar which has the stylized floral forms outlined with uniform cordonnet and the crowded field of the so-called *point d'Espagne*, a lace in all probability made in Italy for the Spanish market. And finally, completing this fine and comprehensive collection, there are four nineteenth-century examples: two widths of Valenciennes lace with matching patterns, still showing a firm and close texture, and two charming borders of Alençon, whose delicate flowers edging a ground powdered with tiny leaf forms retain the grace of drawing and the quality of technique that distinguished this lace in the eighteenth century.

FRANCES LITTLE.

#### MEDALS FROM THE OPPENHEIMER COLLECTION

The Henry Oppenheimer collection of medals, one of the great private collections of medallic art, was sold at auction in London last July. The Museum took advantage of the unusual opportunity thus presented and acquired a number of pieces, which are being shown this month in the Room of Recent Accessions.<sup>1</sup> The first consideration in the selection of the medals was their quality as works of art; the second was their physical condition—for two examples of the same medal often vary greatly. However, since the Oppenheimer collection was distinguished by high quality throughout, the principal problem was to select examples that were most important historically and

<sup>1</sup> Acc. nos. 36.110.1-40. Dick Fund.

at the same time most attractive visually. Although many desirable examples at the sale brought forth bids that the Museum was not prepared to meet, we did get an important and representative group, which we now are happy to display. It includes splendid examples, mostly in bronze, from the hands of such outstanding Italian and French artists as Pisanello, Pasti, Sperandio, the Leonis, Gauvain, and Dupré. Among the rarer pieces are a hitherto unpublished medal



FIG. 1. ALFONSO V OF NAPLES  
BY ANTONIO PISANELLO

now attributed to Pompeo Leoni and a magnificent and virtually unknown medal by Jacques Gauvain of Lyon. Last but not least is an extremely important sixteenth-century Italian wax model for a medal, by far the earliest of its kind in existence.

Perhaps the outstanding specimen in the entire group is the one honoring that dominant figure of the early Renaissance in southern Italy, Alfonso V of Naples—an extremely beautiful example of the work of the first and the greatest of all medalists, Antonio Pisanello (1395-1455). This Veronese artist, working just before the middle of the fifteenth century, executed the medal (fig. 1) in his characteristically delicate way, at the same time achieving the broad, gene-

ral effects that give the qualities of large scale and grandeur to all his productions. Our new acquisition is in the form of a rectangular plaquette with truncated corners, and is a particularly fine cast. Another sensitive portrayal of the same subject is the work of that rare medalist Paolo da Ragusa, who was active in the middle of the century. Matteo de' Pasti (1410?-1468), a contemporary of Pisanello, made a medal in honor of his brother Benedetto de' Pasti, canon of

1590) and Jacopo da Trezzo (about 1515-1587), great Milanese medalists of the period, both of whom worked for the Spanish court. Leone made the splendid medal (fig. 6) of Philip of Spain (later Philip II), which he signed and dated 1549. It is still a question who executed the medal of Gianello della Torre, an Italian engineer active in Spain under Charles V and Philip II. Although most authorities, with whom we incline to agree, favor an attribution to Trezzo, some



FIG. 2. COMMEMORATIVE MEDAL  
BY JACQUES GAUVAIN

Verona, of which we now own an unusually fine lead cast. Also included among the earlier Italian pieces is an example of the work of Sperandio of Mantua (about 1425-after 1504), who between 1478 and 1482 produced a medal of Galeazzo Marescotti, a noble of Bologna. Our example (fig. 3), possibly the finest specimen of this medal in existence, was first cast in bronze and then coated with antimony. No less interesting in its way is the exquisite and subtly penetrating portrait bust on the medal (fig. 4) honoring Simone Michele, canon of Verona, the work of Fra Antonio da Brescia, a North Italian artist (active about 1485-1525).

Among the Italian medals of the middle and late sixteenth century are typical examples of the work of Leone Leoni (1509-

hold it more likely that Leone made the medal. The reverse, depicting the Fountain of the Sciences, is a particularly handsome example of medallic design in the style of the late Renaissance. Definitely by Trezzo is the medal commemorating the ill-starred marriage of Mary Tudor to Philip of Spain, in 1554, of which we have acquired casts in bronze and lead (the lead one is signed). Leone Leoni's distinguished son Pompeo (1535?-1610) spent most of his life in Spain and probably made there the medal of Francisco de Moncada, duke of Montalto, dated 1585. On the basis of style we also attribute to Pompeo the heretofore unpublished gilt-bronze plaquette of Danaë and the Shower of Gold (fig. 5). Brilliantly modeled, it calls to mind in certain details the reverse of

Pompeo's medal of Ercole II d'Este, of which there is an example in the Dreyfus collection. Among the remaining pieces of Italian provenance are three examples of the work of Pietro Paolo Galeotti, called

The series of French medals in our new group is remarkable for its fine early examples. Probably made between 1504 and 1509, the earliest one is that of Louise of Savoy, countess of Angoulême. It is subtly



FIG. 3. GALEAZZO MARESCOTTI  
BY SPERANDIO



FIG. 4. SIMONE MICHELE  
BY FRA ANTONIO DA BRESCIA



FIG. 5. DANAË AND THE SHOWER OF  
GOLD, PROBABLY BY POMPEO LEONI



FIG. 6. PHILIP OF SPAIN (LATER  
PHILIP II) BY LEONE LEONI

Il Romano (1520?-1584)—the medals of Goffredo Franco, Giambattista Grimaldi, and Federigo Asinari; also one of Henry II of France by Giovanni Antonio de' Rossi (1517-about 1575), and the fine specimen honoring Ferdinando Francesco II D'Avalos, marquess of Pescara, by Annibale Fontana (1540-1587).

modeled and thoroughly French in feeling, although it reveals the influence of Giovanni Candida, an Italian who worked in France and strongly affected the early development of medallic art in that country. The medal of Francis I, another early French specimen, dating from the 1520's, follows the design of a larger medal which we know to



be Italian and, like the Louise of Savoy medal, exemplifies the influence that Italian art then exerted in France. The medal commemorating the visit of the dauphin, Francis, son of Francis I, to the city of Lyon in 1533 (fig. 2) is the rarest and possibly the most distinguished of all the French pieces from the Oppenheimer collection. The work of Jacques Gauvain (active about 1501-1547), a Lyonesse medalist, it has on the obverse a naked child riding a ducally crowned dolphin and on the reverse the arms of the city of



FIG. 7. GIACOMO NEGROBONI  
ITALIAN, EARLY XVI CENTURY

Lyon. The expertly sculptured decoration is Italianate in feeling; the patina is old and beautiful. The only other example known was recorded in 1902 as being in the Chabrières-Arles collection in Lyon.

The making of medals flourished in France in the early seventeenth century as an art freed from Italian domination. Of all the artists then practicing Guillaume Dupré (1576?-1643) was the most accomplished. Seven specimens of Dupré's work were acquired by the Museum at the Oppenheimer sale, the most notable examples being the handsome medallions of Francesco IV Gonzaga, duke of Mantua, and Pierre Jeannin, king's counselor. Also by Dupré are two medals of Henry IV, and one each of Louis XIII, Maria Magdalena, grand duchess of Tuscany, and Jean Louis de Nogaret, duke of Épernon. Among the remaining seventeenth-century productions are the medals of Nicolas de Neufville, duke of Villeroi,

marshal of France, and his brother Camille de Neufville, Lyonesse ecclesiastic and soldier, by Jean Warin (1596?-1672). There is also a medal of William Ducy, an Englishman, by another member of the Warin family, Claude Warin (active 1630-1654), who apparently worked for several years in London. Latest in date of all the medals is a handsome medallion of Louis XIV by François Bertinet (active about 1653-1686), an Italian working at the French court during the second half of the seventeenth century.

The model for a medal honoring Giacomo Negroboni of Brescia, a Venetian soldier, is familiar to all students and amateurs of medals, because, made between 1512 and 1527, it is the earliest model known (fig. 7). It formed a notable feature of the Oppenheimer collection, and is an important and fortunate acquisition for the Museum. The unidentified artist responsible for its creation worked in wax on a wooden disk; he executed the letters in wax on a parchment foundation. The other sixteenth-century model obtained from the Oppenheimer collection, also extremely rare, is for a medal of Barbara Bologna or Romana; it was dexterously sculptured in wax on slate (the usual method) between 1550 and 1575.

JOHN GOLDSMITH PHILLIPS.

#### A DISCOVERY OF EGYPTIAN JEWELRY BY X-RAY

A very interesting suggestion was made to me early in the year by David Rosen, who is well known for his work on the restoration of works of art and for experiments with the x-ray and those other invisible rays which are now used in the study of so many different kinds of antiquities. He and Arthur Kopp, the Museum's chemist, wanted to take x-ray photographs of some of the mummies in the Department of Egyptian Art. The idea was not entirely new, for such photographs have been taken before, but Rosen and Kopp wanted to try out a new portable apparatus belonging to the former and to obtain some practice with exposures and with the placing of the apparatus and of the films.

Having had a certain amount of experience with the unwrapping of mummies of



the later periods, I did not believe that we should learn much from the photographing of the Ptolemaic mummies. Furthermore, the thick layers of pitch between the bandages on such mummies promised to make almost impenetrable barriers to the x-ray, and this turned out to be the case when experiments were made on the mummy of Artemidora of the Roman period in the Fourteenth Egyptian Room.

On the mummy of Hehy-*ʿ*Ankhtifi of the Twelfth Dynasty from Meir we had found some years ago a very good set of jewelry, which is now in the Seventh Room. I there-

at Thebes.<sup>1</sup> Meket-Rē, we know, was a high dignitary of the court at the end of the Eleventh Dynasty. Wah was either a relative or a servitor of the great man. His mummy was absolutely intact (fig. 1). Over his head was a gilded and painted stucco mask. Around his body was a red linen shawl. His bandages were clean and neat, and we had always hesitated to disturb him on the chance that he wore anything of interest under his wrappings.

The first photograph showed that we should have been rewarded far more than we could have expected had we removed



FIG. 1. THE MUMMY OF WAH

fore suggested two other, contemporary mummies from Meir as interesting subjects for photography. The very first pictures of one of them, Ukh-hotpe, showed beads inside the bandages, but since the body, as we could see, had completely collapsed inside its thick shell of linen, the beads were scattered hither and yon. Rosen and Kopp had developed their technique by this experiment, but we had learned very little about the jewelry with which Ukh-hotpe was decked for the life to come. The mummy of Khnum-hotpe, also from Meir, was successfully photographed through the sides of his wooden coffin and through the thick layers of linen, but it turned out that he had no adornments except the faience "broad collar" sewed on the outside of his bandages.

Then the mummy of Wah was brought into the improvised studio. We had discovered the unplundered tomb of Wah in 1920 under the portico of the tomb of Meket-Rē

those bandages. His neck, his chest, and his wrists were loaded with the jewelry fashionable in Thebes about 2000 B.C. Rosen and Kopp thereupon constructed special plate holders for a row of films which would make possible a full-length photograph at a single exposure, first from the back and then from the front. These photographs, unfortunately much reduced, are shown herewith (fig. 3), together with one at slightly larger scale of the upper part of the mummy (fig. 2). From them it can be seen that Wah was a young man of the normal Theban type, whose feet had at some time suffered injuries.<sup>2</sup>

<sup>2</sup> Rosen and Kopp showed the photographs to Dr. Kaplan of the x-ray laboratories of Bendiner and Schlesinger, New York, Dr. Jaffer, and Dr. Ramirez, and together they report that they observed fragmentation of the tubercle of the right tibia. This condition is known medically as Os-good Schlatter disease. Healed fractures of the left second and third metatarsal bones are seen. The arches of both feet are accentuated. The astragalus bones of both feet show the presence of spur formation, indicating a prolonged irritated condition.

<sup>1</sup> BULLETIN, vol. xv (1920), Dec., part II, pp. 31 f., figs. 27-28.

Of chief interest to us, however, is the unusual number of ornaments which he wears. In fact, for one whom we had thought, from the size of his tomb and from his coffin, to be a rather humble person, he was buried with an extraordinary wealth of jewelry.



FIG. 2. X-RAY OF THE UPPER PART OF THE MUMMY

Around his neck are:

A. A necklace of large spherical beads, separated one from the other by tubes. Each bead is about  $1\frac{1}{4}$  inches in diameter. That these beads are of metal is obvious from the fact that the x-ray does not penetrate them. They are of a well-known Eleventh Dynasty type—hollow globes, of which examples have been found in both gold<sup>3</sup> and silver. Since silver was more valuable than

<sup>3</sup> Such a necklace was found by the Museum's Egyptian Expedition at Thebes (BULLETIN, vol.

gold at this period, these large beads may well be of the latter metal.

B. A necklace of small spherical beads of metal, separated by tubes. Each bead is about  $\frac{1}{2}$  inch in diameter. If the first necklace (A) is of gold, this one is probably of silver.

C. A necklace of spherical beads. Each bead is about  $\frac{1}{2}$  inch in diameter. In this case the x-rays penetrate the beads, and the assumption is that they are either of stone (amethyst or carnelian) or of faience. They are solid beads, pierced for stringing, the holes showing distinctly in the photograph.

D. A necklace of cylindrical beads. Each bead is about  $\frac{1}{4}$  inch in diameter. Here the beads, again penetrated by the rays, are doubtless of stone and not of faience, because the thread holes through them are funnel-shaped at each end, showing the double drilling characteristic of stone beads.

On his chest are:

E. A large "broad collar" of faience beads with semicircular shoulder pieces, the beads covering the entire chest to the bottom of the ribs. Such collars were very commonly placed on the dead, and the Museum possesses several from the Middle Kingdom cemeteries at Lisht<sup>4</sup> and Meir. They are funerary jewelry rather than that worn in daily life.

F. A string of stone beads, slightly smaller than necklace (C) but otherwise of the same appearance, bundled up and placed on the chest.

On his wrists are:

G. Two wristlets of faience beads matching those in the "broad collar" (E) and part of the same funerary set as the collar (E) and the anklets (L).

H. Three large scarabs of stone, the biggest about  $1\frac{1}{2}$  inches long, the smallest about 1 inch long. The larger two are of stone of a high metallic content or else they have metal plates on the inscribed surfaces.<sup>5</sup> The smallest is probably of amethyst or xvi [1921], Nov., part II, pp. 52 f., fig. 30) and is now in the Seventh Egyptian Room.

<sup>4</sup> *The Tomb of Senebtisi at Lisht* (New York, 1916), pp. 66 f., pls. XXIV, XXV; BULLETIN, vol. XVII (1922), Dec., part II, p. 8, fig. 4. These collars are now in the Seventh Egyptian Room.

<sup>5</sup> Such a scarab was found by the Museum's Egyptian Expedition at Lisht (BULLETIN, vol. IX [1914], p. 220, fig. 13). It is now in the Seventh Egyptian Room.

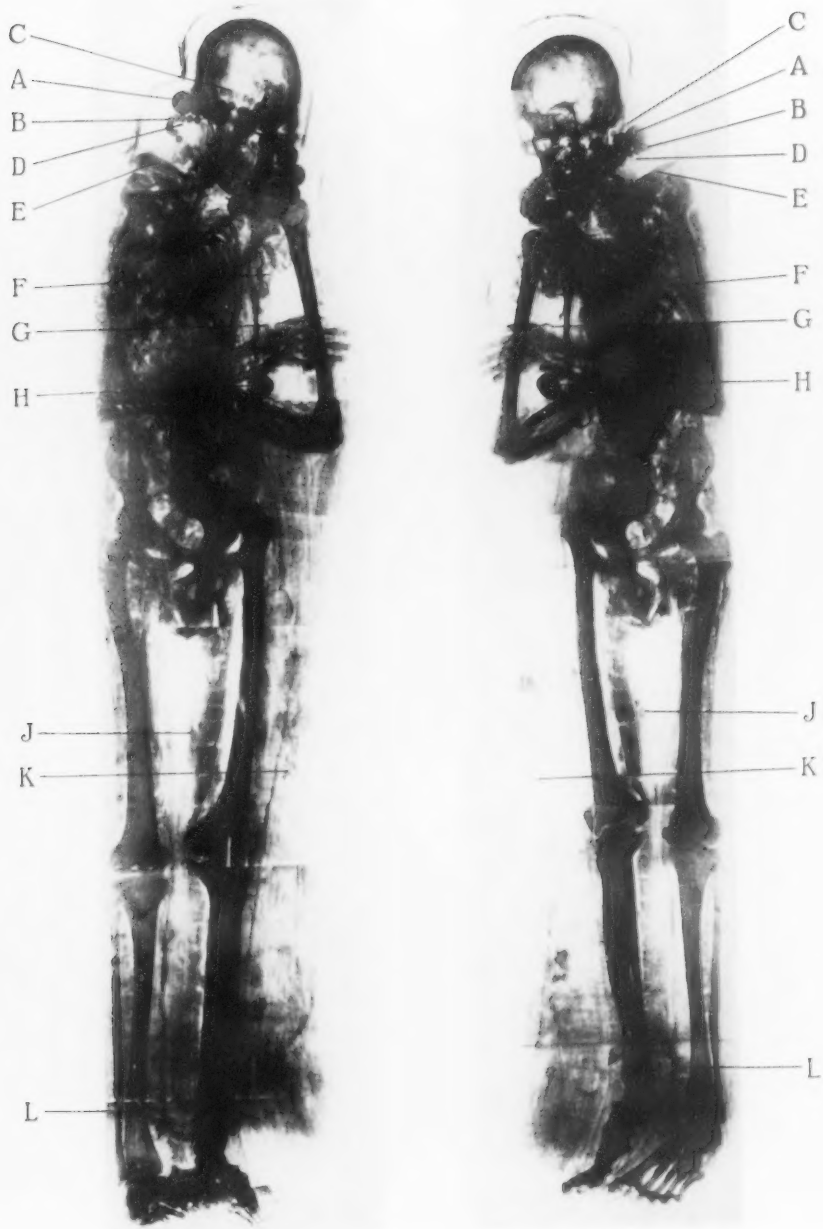


FIG. 3. X-RAY PHOTOGRAPHS OF THE MUMMY OF WAH

carnelian, to judge from its transparency. These scarabs are apparently connected with a string of cylindrical and barrel-shaped beads of stone.

On his hand is:

I. An oval seal, about  $1\frac{1}{2}$  inches long, probably of stone. It shows between the index and the middle finger of the left hand and appears to be worn on one finger or the other, ringlike, on a linen cord.

In the bandages beside his thighs are:

J. & K. The skeletons of two mice. These were surprising discoveries, since there is absolutely no opening through the bandages which would have led us to suspect that anything could have entered them after Wah was buried. The mice lie at least three inches from the outer layers of linen but outside the bandages with which each leg was separately wrapped. Our only guess is that the embalmers left the body half bandaged, and that when they returned to the room later, the two mice scuttled for the nearest hiding-place they could find and burrowed into the linen, where they were imprisoned as the outer wrappings were wound on.

On his ankles are:

L. Two anklets of faience beads similar to those of the "broad collar" (E) and wristlets (G).

Some day we shall probably unwrap the mummy of Wah, first preparing a form to which we can transfer the mask and the outermost bandages in order that we may preserve the appearance at least of an Eleventh Dynasty Egyptian as he was prepared for burial. For the present we are placing x-ray photographs in the case beside the mummy in the Fifth Egyptian Room, so that the visitor to the Museum may get some hint of what is inside.

H. E. WINLOCK.

### THE ALBERTIAN SCHEME

There can be no question but that the event which did more than anything else to separate both the artistic and the informational picturemaking of the Renaissance and its following periods from those of all the times that preceded them was the invention or discovery of a rational method of

perspective projection. Without such a method it was possible for the draughtsman to make some sort of pictorial representation of things either actually present before his eyes or of which traditional pictures were so familiar to him that he could imitate or repeat them. But that was the end; for without some such method he was unable so to place two separately seen objects together in a picture that they would have a rational visual relationship to each other, or to make an accurate pictorial statement of any object seen from a position which he himself did not occupy. He was also unable so to draw any three-dimensional thing situated anywhere that accurate knowledge of its actual measurements could be obtained from a picture of it. Without such a method the growth and development of that realism which is the distinguishing mark of all post-mediaeval pictorial art could never have taken place. The fundamental importance of such a discovery for information, creation, and thought calls for no lengthy explanation.

Leone Battista Alberti was born in 1404 and died in 1472. He is known to the world for his architecture and for the treatises on artistic theory that he wrote. It is not so often remembered that he was one of the most highly trained and original thinkers of his time. In his youth he studied mathematics and law, two of the great historic intellectual disciplines, and proceeded in 1428 to the doctorship in law at the University of Bologna. After receiving his degree he spent some months in Florence, after which he spent the years from 1428 to 1434 in travel and at Rome. In June of 1434 he was back in Florence again, where he would seem to have associated with a group of architects and sculptors at the head of which was Brunelleschi. The following year, in ninety days he wrote, and on August 26, 1435, finished, the Latin draft of his *Della pittura libri tre*. The next year, on July 17, 1436, he finished a revised version of his book in the vulgar tongue. This version became the most famous and the most influential of all the Italian Renaissance treatises on picturemaking.

In this work he gave a description of a rational method of perspective representa-

tion. No earlier one has been discovered. He later on gave further information about it in his little Latin treatise known as the *Elementa picturae*. Prior to this time men

spective. On Alberti's discovery of a rational way to do this all modern perspective and all the various mathematical sciences that have grown out of it are based.



PAGE FROM ONE OF LEONARDO DA VINCI'S NOTEBOOKS SHOWING  
THE ALBERTIAN PERSPECTIVE CONSTRUCTION

had known that the further away things were the smaller they appeared to be, but they had not known where or how to place the far side of a rectangle as seen in per-

Unluckily none of the diagrams that Alberti may have made to illustrate his description seems to have come down to us, but his description can be understood with-



out them and corresponds with sufficient closeness to diagrams that are found in the manuscripts of Leonardo da Vinci, of which an especially interesting one is here reproduced. The only difference between Alberti's scheme and that utilized by most modern draughtsmen is the method of construction of the diagram, for the results of the two when properly carried out are identical. Where in the old scheme that originated with Alberti the "distance" was measured off from the perpendicular line that appears in Leonardo's sketch, in the modern scheme it is measured off from the vanishing point.

In the old scheme the far side of the rectangle as seen in perspective was placed at the height at which the line from the distance point to the left corner of the rectangle cut that perpendicular; in the modern scheme it is placed where that line cuts the right side of the rectangle as projected to the vanishing point. The far side of the projected rectangle falls in identically the same place by whichever of the two methods may be adopted, as can be proved either by geometry or in more homely manner with a ruler, a pencil, and a piece of paper.

The modern scheme was first published by a canon of Toul in France, in a book printed at that town in 1505 and known from the latinized form of its author's name as the *Viator*. A piracy of this was printed at Nuremberg in 1509 by Georg Glockendon and went through several later editions. All these early editions of the *Viator* are of the most extreme rarity. An imperfect copy of one of these Nuremberg editions is in the Museum's Print Room. Contrary to state-

ments made by scholars who have not worked from the originals, the woodcuts and diagrams in the Nuremberg *Viator* correspond so closely to those in the Toul original that most of them might easily pass as impressions from the worn and somewhat coarsened original blocks. How Dürer escaped knowing the *Viator* or its doctrine is utterly inexplicable, except perhaps on the only ground that explains his failure to understand the old Italian scheme or to correlate either with the teaching of the Euclid that he bought in 1507.

That subsequent artists and students managed to make every possible mistake in the application of the Albertian scheme and so thoroughly to misunderstand the meaning of its various distances and heights, may be accounted for in many ways—the most important of which was certainly the eternal human failing of muddleheadedness. Their failures, however, in no way minimize the extraordinary quality of Alberti's achievement, its basic importance, or the great honor that is due him for it.<sup>1</sup>

In this era of anniversaries, centenaries, and celebrations it would seem that piety calls for at least a little attention to this outstanding event in the history of thought that happened five hundred years ago last summer.

WILLIAM M. IVINS, JR.

<sup>1</sup> For bibliographies of the subject, reference may be had to the following articles: H. Wieleitner, "Zur Erfindung der verschiedenen Distanzkonstruktionen in der malerischen Perspektive," *Repertorium für Kunstwissenschaft*, vol. xlii, pp. 249 ff.; and G. Wolff, "Zu Leon Battista Alberti's Perspektivlehre," *Zeitschrift für Kunstgeschichte*, vol. v, pp. 47 ff.

## NOTES

**MEMBERSHIP.** At the meeting of the Board of Trustees, held November 16, 1936, the following persons were elected to membership in the classes designated: **BENEFACTOR**, Howard Mansfield, in recognition of his gift from his distinguished collection of objects of Japanese art; **FELLOW IN PERPETUITY**, Mary Ann Blumenthal, in recognition of her gift of laces; **SUSTAINING MEMBER**, David H. McAlpin; **ANNUAL MEMBERS**, fifty persons.

**MUSEUM CONCERTS, 1937.** Those who look forward to the symphony concerts which have been presented annually in the Museum since 1919 will welcome the announcement that two series, conducted by David Mannes, will be held on eight Saturday evenings in January and March, 1937. Four concerts, made possible by a contribution from The Davison Fund, established by John D. Rockefeller, Jr., will be given on January 9, 16, 23, and 30 at eight o'clock. Through the generosity of Mr. and Mrs. George Blumenthal, Edward S. Harkness, the Juilliard Musical Foundation, and John A. Roebling, four more concerts will take place on March 6, 13, 20, and 27.

**A GIFT OF A TEXTILE.** The Museum has recently received as the gift of H. A. Elsberg a handsome panel of red, silver, and gold brocaded silk made in Lyon between 1812 and 1820 for export to Russia. From the character of the ornament, which includes such ecclesiastical motives as ears of wheat and bunches of grapes, we may assume that the material was destined for use in the Orthodox Church. Although manufactured in the early nineteenth century, the decoration in general follows the style of French fabrics of a hundred years earlier. The use of stars in the sunburst surmounting each of the central floral designs is, however, a motive characteristic of the Empire and post-Empire periods. J. G. P.

**A WPA PROJECT IN THE MUSEUM.** The Museum has received assistance from the Works Progress Administration since the beginning of the year 1934. Recently we have received official notice that under the designation Project No. 165-97-6081 the WPA would continue to supply what are commonly known as "white-collar" workers for the twelve ensuing months.

Under this allotment provision is made for clerical work in the Museum—an increase in our administration force which the Museum could not otherwise have afforded. It also provides for modelmakers who have been of invaluable assistance in providing studies for the installation of galleries at the new Cloisters and in the Museum, as well as models for exhibition. At the present time there are 30 individuals employed in such clerical work and model-making out of a total of 75 provided for in the Project Budget.

Furthermore, the WPA assistance has made possible an increase in the number of showings of the Neighborhood Circulating Exhibitions. Its budget provides for 36 guards, of whom 16 are now on duty, and 13 instructors, of whom 4 are already at work, in addition to 3 persons employed on the very onerous clerical duties connected with these exhibitions. As the force of guards and instructors is built up to its full quota it is expected that the schedule of exhibitions can be notably enlarged.

H. E. W.

**PUBLICATION NOTE.** In announcing the publication of *Red-figured Athenian Vases in The Metropolitan Museum of Art*<sup>1</sup> both the Museum and the Yale University Press, which jointly issue the work, fall back upon

<sup>1</sup> *Red-figured Athenian Vases in The Metropolitan Museum of Art*, by Gisela M. A. Richter, Litt. D., L.H.D., with eighty-three drawings by Lindsey F. Hall. New Haven, 1936. 2 vols. Vol. I, xlvii + 249 pp., 34 figs.; vol. II, viii pp., 181 pls. 4to. Bound in cloth. Price \$40.00.

the author's own compact Preface. "This book," says Gisela M. A. Richter, "is intended as a descriptive catalogue of the more important red-figured Athenian vases in the Metropolitan Museum . . . and as a text for Lindsley F. Hall's admirable drawings. . . . In other words, the book should serve as a kind of Furtwängler and Reichhold of the New York collection. The second aim is to present a general handbook on red-figured vases. . . . It was felt that the New York collection lent itself particularly well to this double treatment; for it is representative of all the various periods of the red-figured style and contains works of most of the outstanding artists of that style. It enables us to study step by step the development of red-figured painting and to learn to know the chief personalities connected with its progression. . . . By becoming intimately acquainted with a limited yet representative number of examples against a larger background, the student will perhaps gain a clearer conception of the subject than if he obtained a general knowledge of the thousands of specimens scattered throughout Europe and America."

As a catalogue the book is characterized above all by that cardinal virtue—clarity. It shines forth in the author's arrangement of the material, in the beautiful drawings by Mr. Hall, and in the printer's contribution of fine paper, type, and binding. The work is in two volumes. Volume I contains the

text; a general introduction, covering General Characteristics, Subjects, Ornaments, Shapes, Inscriptions, Technique; an introductory chapter for each period, giving the chief landmarks for the chronology and a survey of the outstanding artists; and the descriptions of the 173 vases, arranged chronologically under artists. There are also notes on the drawings and the graffiti, a bibliography, and an index. Volume II contains the plates, which have been made by the collotype process. Every vase described is illustrated, by drawings or by photographs or by both, and there are a number of plates devoted to groups of vases arranged to demonstrate shapes.

As a handbook on red-figured vases, the work is encyclopedic in its scope. Even the barest outline of the individual entry gives an inkling of the richness of the material to be found in it. Turning to any vase the reader will find: details of shape, description and discussion of paintings, attribution to and discussion of artist, dating, details of technique of paintings, description of ornament, inscriptions, state of preservation and restoration, dimensions, provenance, and previous publications. All these are illumined by comprehensive scholarship and a gift for interpretation. Miss Richter's new book takes its distinguished place beside the standard works on Greek vases—guide at once to a major collection and to a major field of art.

## LIST OF ACCESSIONS AND LOANS

### BY DEPARTMENTS

OCTOBER 1 TO NOVEMBER 1, 1930

#### GREEK AND ROMAN

*Gift of an anonymous donor* (1); *Loan of Ray Winfield Smith* (42).

#### NEAR EASTERN

Antiquities, Babylonian and Sasanian, *Purchases* (10).

Glass, Egypto-Arabic, Syrian, *Loan of Ray Winfield Smith* (5).

Miniatures and Manuscripts, Persian, *Purchases* (3).

#### FAR EASTERN

Costumes, Chinese, *Gift of Dr. Joseph J. Asch* (deceased) (1).

Prints, Japanese, *Gift of Louis V. Ledoux* (1).

Sculpture, Chinese, *Gift of Mrs. Edward S. Harkness* (1).

#### MEDIAEVAL

Glass, Early Christian, European, *Loan of Ray Winfield Smith* (3); *Purchase* (1).

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## RENAISSANCE AND MODERN

Ceramics, German, *Gift of W. L. Hildburgh* (6).  
Costumes, American, *Gift of Mrs. H. Lyman Hooker* (5).  
Glass, American, French, *Purchases* (15).  
Ivories, French, *Purchase* (1).  
Medals, Plaques, etc., French, Italian, *Purchases* (50).  
Metalwork, Spanish, *Purchases* (2).  
Textiles, Philippine, *Gifts of Miss Susan D. Bliss* (1), *Mrs. Henry Stockwell Gibson* (1).

## AMERICAN WING

Drawings, *Gift of Miss Cora Van Wyck* (1).  
Glass, *Purchase* (1).  
Metalwork, *Loan of Mr. and Mrs. Andrew Varick Stout* (2).  
Photographs, *Gift of Miss Cora Van Wyck* (1).  
Textiles, *Gift of Mrs. George M. Moffett* (1); *Loan of Mrs. Allston Dana* (1).  
Woodwork and Furniture, *Gift of Miss Adelaide Milton de Groot* (3).

## PAINTINGS

Drawings, American, French, German, Italian, *Gift of S. B. Luyster* (1); *Purchases* (5).  
Paintings, American, Dutch, English, French, Italian, Polish, Spanish, *Bequest of Helen R. Hastings* (1); *Loan of an anonymous lender* (71); *Purchases* (2).

## ARMS AND ARMOR

English, *Purchases* (2).

## PRINTS

*Gifts of Stanley Anderson* (4), *Spencer Bickerton* (2), *Mrs. Joanne Bauer-Mayer* (1), *F. Bianco* (1), *H. E. Braun-Krueberg* (3), *Miss Adelaide Milton de Groot*, in memory of her grandfather, *Henry La Tourette de Groot* (1), *Ernest B. Dielman* (6), *Martin Forman* (6), *Mrs. Bella C. Landauer* (250), *Douglas C. McMurtrie* (1), *Peterborough Town Library* (2), *Dr. Herman T. Radin* (4), *Albert Sterner* (5), *Dr. Erica Tietze* (2), *Charles Cobb Walker* (2).

## THE LIBRARY

Books, *Gifts of The Academy of Oriental Culture, Kyoto Institute* (1), *Atinari Fratelli* (5), *Dr. Chisato Araki* (1), *Mrs. Roswell F. Barratt* (1), *Miss Judith Cladel* (1), *Courtauld Institute of Art* (1), *Mrs. Arthur Z. Gardiner* (1), *George Lauder Greenway* (1), *Richard Hancock* (1), *The Hispanic Society of America* (1), *Count Gabriel de La Roche-Joucauld* (1), *Mrs. Richard H. Lawrence* (273), *J. J. Marquet de Vasselot* (2), *Kinya Nagao* (1), *K. Nakagawa* (4), *National Art-Collections Fund* (1), *Shojiro Nomura* (6), *Ny Carlsberg Glyptotek* (1), *Paul J. Sachs* (2), *Lockett Thomson* (1), *The United Piece Dye Works* (3), *Dr. Luis E. Valcárcel* (13), *Arthur S. Vernay* (2), *Walters Art Gallery* (1), *Yamanaka & Company* (2).  
Photographs, *Gifts of George Chapman* (15), *Howard Cook* (5), *Derby Museum and Art Gallery* (3), *Henry W. Kent* (16), *The Pierpont Morgan Library* (1), *G. E. Rizzo* (10), *Joseph Widener* (5).  
Extension Division, *J. B. Franco* (4).

# MUSEUM EVENTS<sup>1</sup>

DECEMBER 21, 1936, TO JANUARY 17, 1937

## LECTURES AND TALKS

FOR MEMBERS				
DECEMBER				
21	11 a.m.	Architecture: Classical and Renaissance, 8. Mr. Shaw	Classroom D	
	2 p.m.	Prints, 8. Mrs. Fansler	Classroom A	
	3 p.m.	Design in Japanese Prints. Miss Cornell	Classroom K	
JANUARY				
4	11 a.m.	Architecture: Classical and Renaissance, 9. Mr. Shaw	Classroom D	
	2 p.m.	Considerations on Painting, 1. Miss Abbot	Galleries	
	3 p.m.	Design in Wood. Miss Cornell	Classroom K	
8	11 a.m.	Design in Rugs. Miss Cornell	Classroom K	
	12 m.	The Changing East, 7. Miss Duncan	Classroom A	
11	11 a.m.	Architecture: Classical and Renaissance, 10. Mr. Shaw	Classroom D	
	2 p.m.	Considerations on Painting, 2. Miss Abbot	Galleries	
	3 p.m.	Design in Metal. Miss Cornell	Classroom K	
15	11 a.m.	Tone and Texture in Rugs. Miss Cornell	Classroom K	
	12 m.	The Changing East, 8. Miss Duncan	Classroom A	

<sup>1</sup> Classroom and gallery assignments are subject to change. The meeting place for each appointment will be given on the bulletin boards in the Fifth Avenue Hall.



BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FOR THE PUBLIC

DECEMBER			
22	11 a.m.	The Mediaeval Collection (General Tour)	Galleries
	11 a.m.	Mahogany, Walnut, and Maple Furniture. Miss Cornell	Classroom K
	2 p.m.	The Artist and Society, 4. Mrs. Fansler	Galleries
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	Color in Ceramics: English and French China. Miss Cornell	Classroom K
23	11 a.m.	The American Wing (General Tour)	Galleries
24	2 p.m.	The Collection of Paintings (General Tour)	Galleries
26	2 p.m.	Black-figured Vases. Mr. Shaw	Galleries
	2 p.m.	Mediaeval Sculpture (Survey of Collections). Miss Freeman	Galleries
	2:30 p.m.	Motion Pictures	Lecture Hall
	4 p.m.	The Christmas Celebration in Mediaeval Times. Roger S. Loomis	Lecture Hall
27	2 p.m.	Mediaeval Sculpture (Survey of Collections). Miss Freeman	Galleries
	2:30 p.m.	Motion Pictures	Lecture Hall
	4 p.m.	The Centenary of Winslow Homer. Lloyd Goodrich	Lecture Hall
29	11 a.m.	The Collection of Roman Art (General Tour)	Galleries
	2:30 p.m.	Motion Pictures	Lecture Hall
30	11 a.m.	European Decorative Arts (General Tour)	Galleries
31	2 p.m.	The Egyptian Collection (General Tour)	Galleries
JANUARY			
2	2 p.m.	Point Lace. Miss Bradish	Galleries
	2 p.m.	Renaissance Sculpture (Survey of Collections). Miss Abbot	Galleries
	2:30 p.m.	Motion Pictures	Lecture Hall
	4 p.m.	Renoir. Walter Pach	Lecture Hall
3	2 p.m.	Renaissance Sculpture (Survey of Collections). Miss Abbot	Galleries
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	Symbolic Forms in Chinese Art (Gillender Lecture). Pauline Simmons	Classroom K
	4 p.m.	The Stage Designer's Interpretation of Reality (Gillender Lecture). John Mason Brown	Lecture Hall
5	11 a.m.	The Collection of Greek Art (General Tour)	Galleries
	11 a.m.	Design in Decorative Fabrics. Miss Cornell	Classroom K
	2 p.m.	The Artist and Society, 5. Mrs. Fansler	Galleries
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	The Painter's Use of Color, 1. Miss Cornell	Classroom K
	4 p.m.	Mediaeval Art: XII-XIV Century Manuscripts. French Illumination (Columbia Lecture). Millard Meiss	Lecture Hall
6	11 a.m.	The American Wing (General Tour)	Galleries
	2 p.m.	Tapestries, 4. Miss Freeman	Galleries
	4 p.m.	Introduction to the Language of Painting, 4. Mrs. Fansler	Galleries
7	11 a.m.	The Art of Italy, 12. Miss Freeman	Classroom A
	2 p.m.	The Mediaeval Collection (General Tour)	Galleries
	2 p.m.	Milestones in American Art, 4. Mr. Busselle	Galleries
	3 p.m.	Design in Dress, 1. Miss Cornell	Classroom K
	4 p.m.	Mediaeval Art: XIII Century Crucifixes (Columbia Lecture). Millard Meiss	Lecture Hall
9	11 a.m.	Painting in the Netherlands and Spain, 12. Miss Abbot	Lecture Hall
	2 p.m.	New York Silver. Mr. Busselle	Galleries
	2 p.m.	French Sculpture of the XVIII Century (Survey of Collections). Mrs. Fansler	Galleries
	2:30 p.m.	Motion Pictures	Lecture Hall
	4 p.m.	Recent Discoveries in Greek Art and Their Significance. Gisela M.A. Richter	Lecture Hall
	8 p.m.	Symphony Concert. David Mannes, Conductor.	Entrance Hall
10	2 p.m.	French Sculpture of the XVIII Century (Survey of Collections). Mrs. Fansler	Galleries

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## JANUARY

10	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	Design Unity, Miss Cornell	Classroom K
	4 p.m.	Sasanian Art, Ernst Herzfeld	Lecture Hall
12	11 a.m.	The Collection of Paintings (General Tour)	Galleries
	11 a.m.	Design in Woven Fabrics, Miss Cornell	Classroom K
	2 p.m.	Oriental Art, 4, Miss Duncan	Classroom D
	2 p.m.	The Artist and Society, 6, Mrs. Fansler	Galleries
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	The Painter's Use of Color, 2, Miss Cornell	Classroom K
	4 p.m.	Mediaeval Art: Mural Paintings in the Church of St. Francis, Assisi (Columbia Lecture), Millard Meiss	Lecture Hall
13	11 a.m.	The Oriental Collection: the Far East (General Tour)	Galleries
	4 p.m.	Introduction to the Language of Painting, 5, Mrs. Fansler	Galleries
14	11 a.m.	The Art of Italy, 13, Miss Freeman	Classroom A
	2 p.m.	The Armor Collection (General Tour)	Galleries
	3 p.m.	Design in Dress, 2, Miss Cornell	Classroom K
	4 p.m.	Mediaeval Art: Giotto's Frescoes in the Arena Chapel (Columbia Lecture), Millard Meiss	Lecture Hall
16	11 a.m.	Painting in the Netherlands and Spain, 14, Miss Abbot	Lecture Hall
	2 p.m.	The Art of El 'Amārneh, Mr. Taggart	Galleries
	2 p.m.	Oriental Sculpture in Stone (Survey of Collections) Miss Duncan	Galleries
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	John Singleton Copley (Lecture for Deaf and Deafened Who Read the Lips), Jane B. Walker	Classroom B
	4 p.m.	Early Mural Painting in Spain, Walter W. S. Cook	Lecture Hall
	8 p.m.	Symphony Concert, David Mannes, Conductor	Entrance Hall
17	2 p.m.	Oriental Sculpture in Stone (Survey of Collections) Miss Duncan	Galleries
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	Combining Decorative Styles (Gillender Lecture), Mrs. Gertrude Gheen Robinson	Classroom K
	4 p.m.	Trumbull, Painter of the Revolution, TheodoreSizer	Lecture Hall

## EXHIBITIONS

Paintings by John Singleton Copley	Gallery D 6	December 23 through February 14
Japanese Arms and Armor from the George C. Stone Bequest	Gallery E 15	Through January 17
Egyptian Acquisitions, 1935-1936	Third Egyptian Room	Beginning January 16
Prints and Drawings of Architecture	Galleries K 37-40	Continued

## NEIGHBORHOOD CIRCULATING EXHIBITIONS

Ancient Egypt: Its Life and Art	Seward Park High School Grand and Ludlow Streets	Through December 21
The Art of China	New York School of Industrial Art, 257 West 40th Street	Through December 22
European Textiles and Costume Figures	Union Settlement, 237 East 104th Street	Through December 28

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## THE METROPOLITAN MUSEUM OF ART

Incorporated April 11, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects and, to that end, of furnishing popular instruction."

## LOCATION

**MAIN BUILDING.** Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door, Madison Avenue buses one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 79th and 86th Streets.

**BRANCH BUILDING.** The Cloisters. Closed in its present location. The collections will be on view again when they have been installed in the new building being erected for them in Fort Tryon Park. Notice will be given of the opening of the new Cloisters.

## OFFICERS AND TRUSTEES

GEORGE BLUMENTHAL	President
MYRON C. TAYLOR	First Vice-President
WILLIAM CHURCH OSBORN	Second Vice-President
MARSHALL FIELD	Treasurer
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	THOMAS J. WATSON
ADVISORY TRUSTEE	HENRY S. PRITCHETT

## THE STAFF

Director	HERBERT E. WINLOCK
Assistant Director	WILLIAM M. IVINS, JR.
Egyptian Art, Curator	HERBERT E. WINLOCK
Associate Curator and Director of Egyptian Expedition	AMBROSE LANSING
Associate Curator	LUDLOW BULL
Greek and Roman Art, Curator	GISELA M. A. RICHTER
Associate Curator	CHRISTINE ALEXANDER
Near Eastern Art, Curator	MAURICE S. DIMAND
Far Eastern Art, Curator	ALAN PRIEST
Medieval Art, Curator	JAMES J. RORIMER
Renaissance and Modern Art, Curator	PRESTON REMINGTON
Associate Curators	C. LOUISE AVERY
	JOHN G. PHILLIPS, JR.
Assistant Curator in Charge of Textile Study Room	FRANCES LITTLE
American Wing, Curator	JOSEPH DOWNS
Paintings, Curator	HARRY B. WEHLE
Prints, Curator	WILLIAM M. IVINS, JR.
Arms and Armor, Curator	STEPHEN V. GRANGSAY
Altman Collection, Keeper	THEODORE Y. HOBRY
Educational Work, Director	HUGER ELLIOTT
Industrial Relations, Director	RICHARD E. BACH
Librarian	WILLIAM CLIFFORD
Editor of Publications	WINIFRED E. HOWE
Assistant Treasurer	FRANK M. FOSTER
Assistant Secretary	G. LAUDER GREENWAY
Executive Assistant	BRADFORD BOARDMAN
Registrar	HENRY F. DAVIDSON
Superintendent of Buildings	CONRAD HEWITT
Examiner	FRANK J. DUNN

## MEMBERSHIP

BENEFACORS, who contribute or devise . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . .	5,000
FELLOWS FOR LIFE, who contribute . . .	1,000
CONTRIBUTING MEMBERS, who pay annually . . .	250
FELLOWSHIP MEMBERS, who pay annually . . .	100
SUSTAINING MEMBERS, who pay annually . . .	25
ANNUAL MEMBERS, who pay annually . . .	10

**PRIVILEGES**—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free and admission to lectures specially arranged for Members.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. For further particulars, address the Secretary.

## ADMISSION

MUSEUM GALLERIES free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays.

Children under seven must be accompanied by an adult.

## HOURS OF OPENING

GALLERIES:	10 a.m. to 6 p.m.
Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays, except Thanksgiving & Christmas	10 a.m. to 6 p.m.
Thanksgiving	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.
The American Wing closes at dusk in winter.	
CAFETERIA:	
Weekdays and holidays, except Christmas	12 m. to 4:45 p.m.
LIBRARY: Gallery hours, except legal holidays.	
MUSEUM EXTENSION OFFICE:	10 a.m. to 5 p.m., except Sundays and holidays.
PRINT ROOM AND TEXTILE STUDY ROOM:	10 a.m. to 4:45 p.m., except Saturday afternoons, Sundays, and holidays.

## INFORMATION AND SALES DESK

Located at the 82d Street entrance to the Museum. Open daily until 4:45 p.m.

Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

The Museum publications—handbooks, colorprints, photographs, and postcards—are sold here. See special leaflets.

## LECTURES AND GALLERY TALKS

See MUSEUM EVENTS in this number. A complete list will be sent on request.

## INSTRUCTORS

Members of the staff detailed to give guidance in seeing the collections. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons and 25 cents a person for groups of five or more.

## PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

## CAFETERIA

In the basement of the building, Luncheon and afternoon tea served daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

## TELEPHONE

The Museum number is Rhinelander 4-7600.

